

# MINICAM



**THE MINIATURE CAMERA MONTHLY - DEC.**  
**Improve Your Camera Technique**  
**20 INSTRUCTIVE ARTICLES**

**25c**





**GIVE A CAMERA FOR CHRISTMAS**



## Christmas Shopping List

If your Christmas gift isn't on the tree on MINICAM'S inside cover this month, it may be on the list below.

**T**O HELP you make up your shopping list for camera-wise friends—and yourself, of course—here are four groups of suggestions. The merchandise mentioned is on sale at camera stores throughout the country. Prices are approximate.

For your \$25 to \$50 budget, consider the following items:

- Da-Lite Movie Screens. Glass beaded surface. Comes with tripod for erection to any convenient height .....\$28.00 up
- B. & H. Film Editor, Splicer, Rewinder, Film Viewer .....\$33.00
- B. & H. Tripod with Panoraming and Tilt Head .....\$27.50
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- Simmon Automatic Film Dryer for 35 mm. Rapid, dust-free, uniform drier..\$27.50
- Min Larger, complete with 2" focus *f* 3.5 Wollensak Velostigmat .....\$29.50

### FOR THE \$10.00-\$25.00 BUDGET

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- Argus Enlarger .....\$12.50
- Mini-Photoscop Exposure Meter.....\$14.75
- Weston Exposure Meter. For use with still or movie camera. If you don't own an exposure meter, decide to make the jump this Christmas.....\$22.50
- Tri-Com-Pod .....\$11.25
- B. & H. Rewinder and Splicer.....\$20.00
- Wesco Splicer and Editing Outfit with Viewer .....\$10.50
- Univex Camera and Projector for 8 mm movies .....\$24.90
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Chandler All-Steel Trimmer.....\$7.50  
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Dupont Superior (16 mm) negative and  
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Outfit .....\$4.95  
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for Argus .....\$4.50  
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Da-Lite Junior Movie Screens..\$2.50-\$3.50  
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Mini Album .....	\$1.00 - \$1.50
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Autoknip Self Timer.....	\$00.00
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Dufay Agfacolor or Kodachrome Color Film (for outdoor color pictures) .....	\$1.50 up
Agfa Ultra Speed Panchromatic film for 35 mm cameras. Available in 36-exposure daylight loading cartridge for Leica, Contax and similar cameras. Subjects formerly requiring a lens opening of $f/2$ can be photographed with this film at $f/3.5$ .....	\$1.25

(For other Xmas ideas, see page 87)

**I**f you live in a small town, or no store is handy you can order by mail. These three houses give prompt service and stock most everything.

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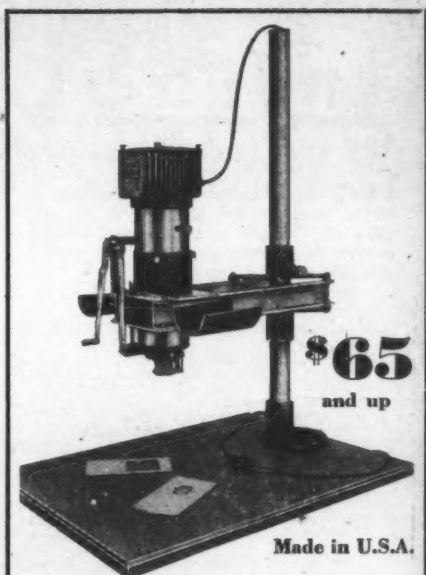
Willoughbys, 110 W. 32nd St., New York, N. Y.

Burke & James, 223 W. Madison St., Chicago, Ill.

**I**f you have a camera that you want to trade in and there is no retail camera store in your city large enough to offer you a complete range of equipment, the following mail order houses are well known for their reliability and prompt service:

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(Page 96, please)



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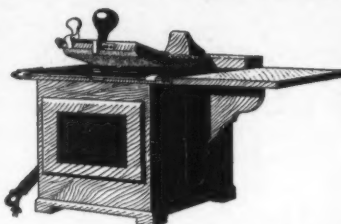
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AND MANY OTHERS





# C O N T E N T S

Vol. 1

DECEMBER, 1937

No. 4

## COVER

Gangway! ..... *By Will Lane*

## COLOR PLATE

Merry Christmas..... *By Robert Kenneth Weitzen* ..... 2

## ARTICLES

Pictorial Artistry.....	9	The First Snow.....	44
What Is It?.....	13	<i>By Samuel Brown</i>	
<i>By Herbert C. McKay</i>		Beginners' Errors and How to Correct Them	48
How to 'Shoot' Yourself.....	17	Variations in Form.....	53
<i>Illustrated by Clarence Biers</i>		<i>By Kenneth Miller</i>	
Photographic Boners.....	20	All Aboard The Picture Train.....	56
Child Portraiture.....	21	Take Your Camera to Work.....	58
<i>By N. Thorp Humphries</i>		<i>By Jacob Deschin</i>	
Sky High for Pictures.....	26	From the 'Rollie' Exhibit.....	63
<i>By Al Mingalone</i>		How to Make a Salon Submission.....	71
Composition .....	31	Photographing Friends.....	77
<i>By Sigfrid A. Larson</i>		<i>By William Z. Kimball</i>	
Filming the Color Cover.....	39	Book Reviews.....	86
How I Photographed a Murder Mystery.....	40		
<i>By Henry Clay Gipson</i>			

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## MINICAM—THE MINIATURE CAMERA MONTHLY





THE SENTINELS

By ADOLPH FASSBENDER, F. R. P. S.

By artistic treatment, a simple subject may become an effective and dramatic composition. "How protective these great trees seem . . . verdant sentries guarding the humble abode at the end of the road."

Plaubel Makina camera, 1/25th at f/8.





THE STORY

# PICTORIAL ARTISTRY

*Photographs by Adolph Fassbender, F.R.P.S.*

## *How An Artist Works*

CONTRARY to popular belief, photography seldom tells the truth. Cameras are mechanical devices. The lack of color and third dimensional factor and above all the limitations of photographic material make it practically impossible to render tone values the way we see them.

Pictorial photography is an expression of what we see improved by the wealth and skill of our imagination and interpretive development.

The artist uses the mechanical light-sketch as a foundation and by technical manipulation he is able to recreate and rebalance the values of light and shade until by the very ingenuity of his treatment, an artistic creation results.

Such an artist is Adolph Fassbender, whose photographs illustrate this article. For example, "The Sentinels", which is reproduced on the opposite page, presented unique problems in composition.



"By placing the house well below the aesthetic center of the picture field, greater height and power dramatize the interest of the trees," Mr. Fassbender explained.

"The light tone of the branches showing through the sparse areas of the dark mass of foliage is welcome contrast. Below the trees the S-curve of the road gracefully leads to the delightful little house. The converging lines of the fence on both sides of the road emphasize the directional lines already suggested, and prevents the interest from straying away from the motive."

The artist's aim was to express the stability and strength of the old poplars towering majestically above the little farmhouse. "How protective these great trees seem . . . verdant sentries guarding the

humble abode at the end of the road. But these great poplars are veterans of many a campaign of nature's wrath. Through wind and storm, through the years they have stood valiantly at their posts. Now, age is beginning to creep up their stems. See how silver threads are beginning to show in the husky leafy tresses. Yet, they sway and bend before the gentle breeze with the grace of youth." . . .

After the negative was made, technical problems arose, and careful darkroom manipulation was required to make the most of the essentially fine pictorial elements of the picture. For example, "there was a road in the original print running from left to right across the bottom of the picture area and leading out. The light

#### AFTERNOON SAIL





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ADORATION

tone and distracting directional line had to be corrected. So, the fence was 'broken through' to permit the roadway to be turned into the picture. The continuing line of the original roadway to the right was eliminated by retouching, which completely unified the directional forces toward the house. High shrubs, which obscured too much of the house, also were removed. The framing heights of the great trees completed the focusing of attention on the house. Part of the fence to the right of the roadway, including the gate, was introduced by retouching magic, so as to gracefully enclose the foreground."

This work was done by paper negative process. The original exposure was made with a  $2\frac{1}{4} \times 3\frac{1}{4}$  Plaubel Makina camera equipped with Anticomar 4-inch  $f2.9$  lens. (This is the camera employed by Mr. Fassbender for all of the illustrations shown here). Agfa Super Plenachrome

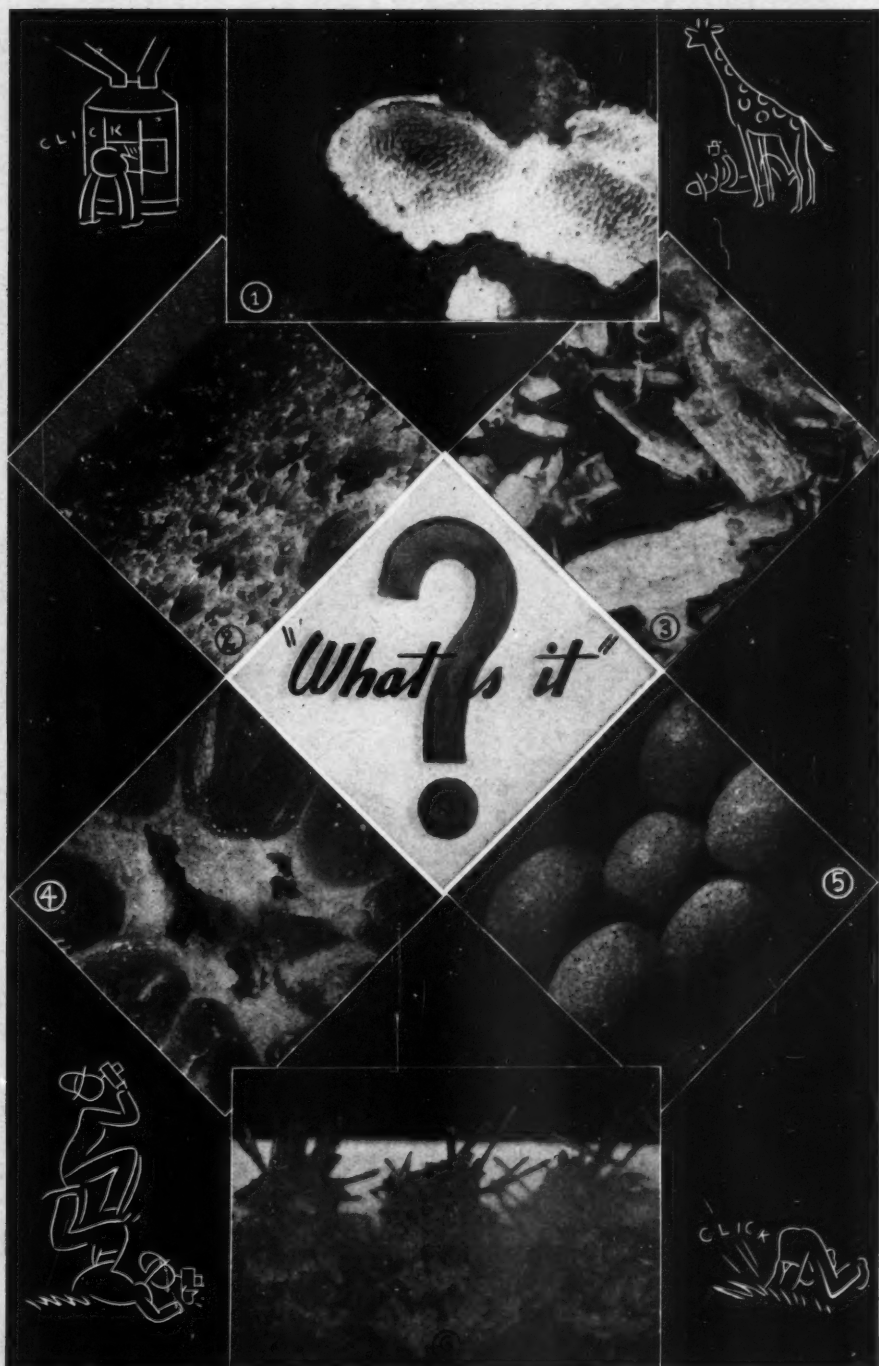
film was used with a dark yellow filter. The camera was held in the hand and the exposure was  $1/25$ th second at  $f8$ . From the small negative an  $8 \times 10$  transparency was made on Eastman Commercial film, and a paper negative on Charcoal Black, F. Defender Veltura, P, was used for the final print.

"The Story" was made after a festival in the town of Zous on the Rhine. "Now the festival is over. . . . Men, women and children all participated and here we find a group of village maidens by a roof-covered well recounting their happy day."

The exposure was  $\frac{1}{2}$  second at  $f6.3$ . Because it was late in the evening, a long exposure and use of a tripod was necessary. "The interest is concentrated on the girl with her back turned to the camera. There is an easy grace of expression and pose in the grouping of the girls. On a circular base, the figures are arranged in

(Page 96, please)







# WHAT IS IT?

## A Photographic Game Everyone Can Play

*By Herbert C. McKay*

EVERYONE is playing this fascinating new game "What Is It?" It's a contest based on camera skill and sharp observation. Give a Photographic Party at your home next week and introduce this entertaining game. To new and old hands it offers plenty of fun.

The purpose of the game is to present familiar objects in aspects which are so unusual that the identity of the original is concealed. This use of the camera is based largely upon macro photography with a few angle shots included.

For example such commonplace objects as collar buttons, matches, and fabrics are

shown at a medium magnification, while candlesticks for example are photographed from directly above with a small aperture providing a strange concentric design which is extremely difficult to identify. The results, when the work has been carefully performed is a series of photographs which are almost impossible to recognize, yet which in many cases, are of themselves, objects of real beauty as reproduced in the photograph.

Let us first consider the objects which are to be photographed in magnified size. The first step is to collect the material. Among the objects which are available are:

Collar buttons	Bone from steak	Orange peel
Matches	Watch	Coins
Cigarettes	Ashes	Leather
Bread	Tablecloth	Skin
Salt	Knife	Fur
Sugar	Needle (eye)	Dust
Coffee	Small green plants	Sand
Handkerchief	Weed flowering heads	Lint
Rug	Flowers of various kinds	Brick fragment
Plush	Finger rings	Rubber sponge
Velvet	Jewelry chain	Wood
Phonograph record	Screw-driver	Small brush
Phonograph needle	Moss	Toothbrush
Cord	Jelly mould	Razor blade
Blotter	Cheese	Nail file
Fish scales		Manicure emery board

WHEN the material has been collected the next step is to sort it into size groups. Obviously some of these will be photographed in larger scale than others. As an example, assuming that we shall enlarge everything to approximately eight diameters, we can arrange our photog-

raphy upon the basis of negative size ratios of quarter size, half size, full size, twice natural and four times natural. These we list as  $\frac{1}{4}x$ ,  $\frac{1}{2}x$ ,  $1x$ ,  $2x$  and  $4x$ .

To arrange the schedule for the final size, write out this series and opposite each, write the final size of the positive image.



The table below gives the final magnifications at four different degrees of negative enlargement.

Original Negative	Enlargement ratios				
	Ratio	5x	8x	10x	15x
	$\frac{1}{4}x$	$1\frac{1}{4}x$	2x	$2\frac{1}{2}x$	$3\frac{3}{4}x$
	$\frac{1}{2}x$	$2\frac{1}{2}x$	4x	5x	$7\frac{1}{2}x$
	1x	5x	8x	10x	15x
	2x	10x	16x	20x	30x
	4x	20x	32x	40x	60x

This table gives the size of the *final positive print* relative to the original size of the object. The table is used to bring all of the subject material to a standard size. As an example, let us assume that you are going to make the prints on double weight paper (or opaque white celluloid) in a size  $2\frac{1}{4} \times 3\frac{1}{2}$ , the average size of a card from a bridge deck. It is your desire, of course, to keep the negative enlargement as low as possible, so keeping in mind the scale of ratios for 5x enlargement, you will find that with a final image size of  $2 \times 3$  (you want to leave some margin in the  $2\frac{1}{4} \times 3\frac{1}{2}$  size), the objects which are approximately  $2\frac{1}{2}$ ,  $1\frac{1}{4}$ ,  $\frac{3}{4}$ ,  $\frac{1}{4}$  and  $\frac{1}{8}$ -inch in *length*, will be photographed respectively for  $1\frac{1}{4}$ ,  $2\frac{1}{2}$ , 5, 10 and 20 times natural size, which means the negatives are made  $\frac{1}{4}x$ ,  $\frac{1}{2}x$ , 1x, 2x and 4x and all enlarged 5x. Thus your range of sizes of original objects lies between  $2\frac{1}{2}$  inches and  $1/20$  inch in length.

Of course the practical method of procedure is to group together all objects of similar size, then measure the length of the longest and shortest, making sure that the width does not exceed two-thirds of the length. Naturally this means the field which you wish to include, because in many cases you will show only a portion

of the object.

When you have these measurements you may have something like this:

	Maximum	Minimum
Group One .....	$2\frac{1}{2}"$	$1\frac{3}{4}"$
Group Two.....	$\frac{3}{4}"$	$\frac{1}{2}"$
Group Three.....	$\frac{1}{8}"$	$1/20"$

In the case of group one, to determine negative size and enlargement ratio you find the ratio between the object length ( $2\frac{1}{2}"$ ) and the length of the card area

( $3"$ ). This ratio is that of 5:6, so that the final enlargement ratio is  $1\frac{1}{5}$ . If you enlarge the shortest of the group to the same degree you have  $1\frac{3}{4} \times 1\frac{1}{5}$ , which gives a final size of  $2\frac{1}{10}"$ . As  $2\frac{1}{10}"$  is not too short for a  $3\frac{1}{2}"$  card when carefully placed, the first group will be photographed in  $\frac{1}{4}$  natural size and enlarged to 5 diameters.

The second group, determining the ratio of  $\frac{3}{4}$  to 3 is that of 1:4, and four times the smaller limit of  $\frac{1}{2}$  equals 2 so in this case, we will photo-

graph the objects at one-half natural size and enlarge eight diameters. In the final group we have a  $\frac{1}{8}"$  object to be brought up to 3 inches or an enlargement of 24x. The negatives are made at 2x and the enlargements made at 12x. However as this will give us images of the  $1/20$  objects only  $1\frac{1}{5}$  inches long, we shift the enlarger to 15x and make the images  $1\frac{1}{2}$  inches long, or we divide at the  $1/12$ th size limit and photograph the  $1/20$  objects at 4x and enlarge 10x giving us final images of  $2"$ .

This gives a good idea of the classification so that the routine of photography will not become a drudgery.

**T**HE next step is the consideration of the equipment used. Macro photography

## WHAT IS IT?

1. Small fungus from bark of fruit tree.
2. A slice of bread.
3. Sawdust.
4. Heart of a lemon slice.
5. Heads of book matches.
6. Looking down on a toothbrush.
7. Key for Yale lock.
8. Nail file with lint filament caught on it.
9. Tea.
10. Table salt.
11. Part of a snake-skin shoe.
12. Phonograph record showing breaks between grooves.



is made available to all owners of Contax and Leica cameras through their special reproduction accessories. The use of extra lengthening tubes on these cameras makes it easy to obtain images up to 2x natural size and with care the 4x is not difficult to obtain.

*Special Note:* It should be observed that when making negatives larger than the original object, the camera lens should be turned backward so that the *front* of the lens *faces* the camera. The lens may be secured in this position by the use of Scotch tape or cellulose tape.

Naturally in working under such abnormal conditions, there are special considerations of exposure, depth of field and so forth to be considered. Without going into involved mathematics, a few very simple rules can be given for determining the abnormal exposure and depth limits.

The exposure and the image size ratio are closely related, and while the reproduction accessories are marked for ratios, we may well start with the rules for the determination of the image to object size ratio.

Distance from lens to object is designated as M.

Distance from lens to film is designated as m.

Focal length of lens is designated as F.  
Size ratio is designated as R.

The formulae for computation are:

$$M = F + FR. \quad m = F + F/R.$$

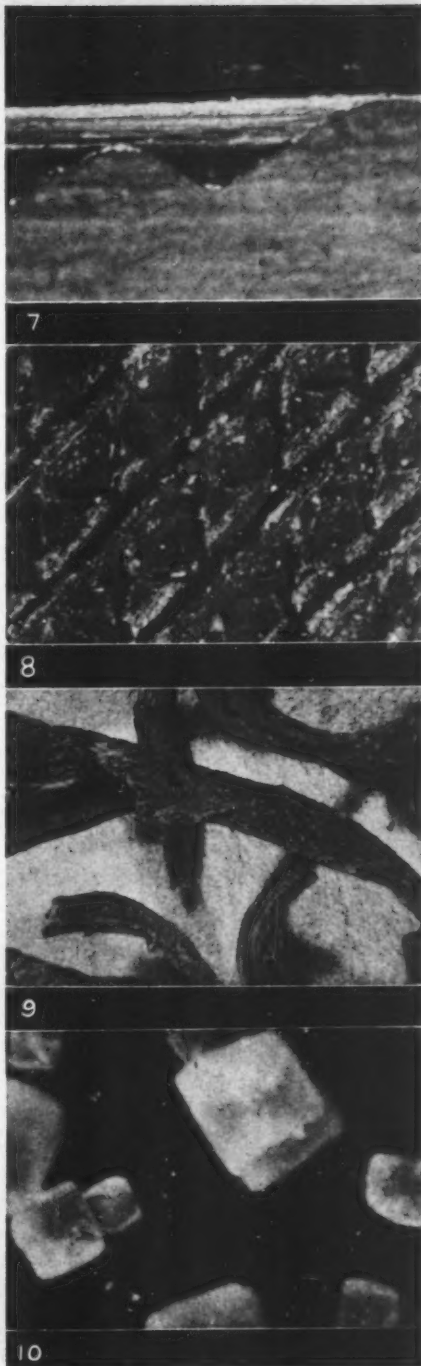
**For example:**

Using a lens of two inch (50 mm) focal length it is desired to make a negative which shall be one-fourth the size of the original object. What is the lens extension and what is the distance from the lens to the object?

In other words we know that F is two and that R is four. We wish to determine the values of M and m.

$$M = 2 + 2 \times 4 \text{ or } 10". \quad m = 2 + 2/4 \text{ or } 2\frac{1}{2}."$$

But suppose we want to make the negative *four times* as large as the original. This brings into use a rule which we should always remember. When the image is larger than the original M becomes the







Part of a snake skin shoe.

lens-to-film distance while  $m$  becomes the lens-to-object distance. The results remain the same as before but it is the lens extension which is now ten inches, while the object is  $2\frac{1}{2}$  inches from the lens.

*Note:* These "distances from the lens" refer to the optical center of the lens, not its exterior surface, so the distance of the object serves only as a rough guide. In practice it will be found to be nearer the lens than the formula indicates.

And now for exposure. Photographic exposures are based upon the intensity of the reflected light, speed of the film and the *effective aperture*. The aperture of the lens is expressed in terms of " $f$ ". The " $f$ " value of the lens is the quotient obtained by dividing the focal length by the diameter of the effective aperture. As this " $f$ " value expresses the aperture in terms relative to the focal length, it is known as the *relative aperture*.

If you have a two-

inch lens working at  $f4$  it means that the actual diameter of the lens aperture is  $\frac{1}{2}$ " because  $\frac{1}{2}$ " times four equals two inches, the focal length of the lens. Now suppose we are working with a ten-inch extension as in the case of the four times natural negative size. If we still use the same half-inch aperture, we find that ten divided by one-half gives us twenty. While the iris ring still indicates "4", the actual relative aperture has been reduced to  $f20$  by reason of the extension.

The relative aperture has its value changed by every change in focus because it is based not upon the predetermined focal length of the lens, but upon the working distance. Thus we have to consider this aperture as  $f20$ .

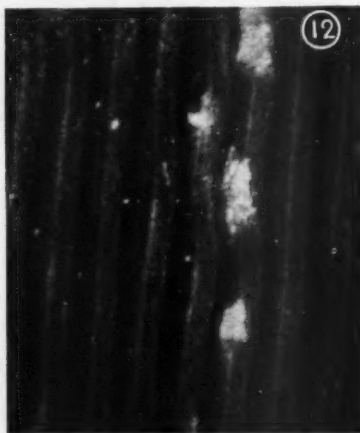
It is in the determination of the relative aperture that the "Mm" formulae are important, for they definitely tell us the optical lens extension, a factor which cannot be easily measured directly as we have stated.

The photoelectric exposure meter may be used if held close to the object and may be read directly for the computed  $f$  value. However if you know the exposure for the original value of  $f4$  you can compute the exposure by comparing the *squares* of the  $f$  values. Thus  $4 \times 4$  gives us 16, while  $20 \times 20$  gives us 400. As 400 divided by 16 gives us 25, the exposure at ten inches extension must be 25 times as long as a normal two inch

The only other factor which will cause trouble is the depth. If the object is of considerable size it may be difficult to focus all planes of the object at the same time. The top surface may be sharp and the sides out of focus or vice versa.

There are rules for computing the limits but as it is necessary to know the mathematical limits of the

(Page 91, please)



Phonograph record showing breaks between grooves.



# How To 'Shoot' Yourself

By  
*Luke Hammer*

The old masters used to paint their own portraits, but now there are new angles on taking your own picture. The illustrations for this article all are self-portraits by Clarence Biers.



An Example Of A Self-Portrait Made With A Mirror

"How about aiming that minicam for once at yourself?" a minicam fan said to himself, and the result can be seen on these pages.

Self portraiture is one of the oldest and most respected phases of art. Most of the famous old masters liked to paint themselves in a mirror. Some of them—like Van Gogh painted themselves many times. Whether he, and the others, sought to immortalize their likeness—or merely had no other model—no one will ever know. It's a lot easier to do self portraiture with a camera than with a paint brush and probably a lot more fun. And you don't even

have to have a mirror. The various methods will be described here.

One of the simplest ways requires only a mirror in addition to your minicam. Stand so the light falls on you and not on the mirror. Set the focus for twice the distance

to the mirror and snap the shutter. The result will probably have more humorous than esthetic value. Your face and your camera both will have surprised expressions as though about to say, "Ain't nature grand."

But it's a start. It's your first self portrait and now you can go ahead and see what you can do with yourself as a model. First

## \$25 for a self-portrait!

MINICAM will pay \$25.00 for the best self-portrait submitted before January 10, 1938. Each entry should include a description or diagram of how it was taken. Address Self-Portrait Contest, MINICAM, 22 E. 12th St., Cincinnati, Ohio. Enclose postage if you wish your entry returned.





A "Rembrandtesque" self-portrait. The author is his most willing camera subject, he says: "You may think your morning tete-a-tete with a shaving mirror is enough to tell you what you look like, but wait until you get a lens-eye view."

you plan so as to hide the camera. Put it on a tripod or on a table below you. How you operate now depends on whether you have a ground-glass or telescopic finder. The camera is far enough below your head not to see its own image. If your camera has either a Rolleiflex or a reflecting finder you can look down and compose the picture. Then without moving from position, look up and shoot.

If your camera has a telescopic view finder such as the Leica, paste strips of paper on the mirror to frame the desired area. Move camera on a steady support until finder frames the desired area. Then

look in the mirror, moving your head until it is properly framed.

When you develop this shot, you're going to find your head a little out of the square. That is because the camera's angle of view was not the same as your eyes'. You will learn to make allowances for this discrepancy.

Whether you use daylight, Mazda or photoflood, remember to light your "mug" and not the mirror. Turn off other lights in the room or you will find reflections spoiling your picture. If you want to do some mirror mugging you can try your face in a few character parts.



Mirror self-portraiture is limited by the necessity of the camera to be within eyesight. You look alternately at yourself in the camera and in the mirror. If you want to be at a greater distance from the camera you'll need two accessories (1) a "stand-in" on which to focus and arrange lights. (2) A remote control device to press your shutter from a distance. A convenient friend may be used for a stand-in but a clothes dummy usually is more reliable and tractable too.

If you use a piece of cardboard, cross-hatch some lines for eyes—these will be used for focusing unless you focus by scale and tape measure.

Several remote control devices can be used to press the shutter while you stare at the birdie. A delayed action release—like the Eastman self-timer waits about half a min-

*Below—The author about to go to work with himself for a model.*



"Mirror-mugging" samples in which makeup and some character acting was involved. Self-portraits by Clarence Biers. Whether you use a mirror or any of the other devices described in this article, little, if any, special equipment is required.



ute after you set it, for you to get into the picture. You can buy a long cable release and hold it concealed behind you while you assume your best

angle. A 6-foot length of piano wire, two clamps and a little ingenuity will make a long cable release for you.

At night, you can use a third device, a light switch held in the hand. This can be used only in a darkened room. The two or three lights are connected through one switch. With this switch off and the room in total darkness, put shutter on time, and open it. Then move in front of camera to your predetermined position, switch in hand. The lens is still open but room is in total darkness. When you are ready press switch on and off. Keep your head still while lights are on. Then, in





darkness, again, you move to the camera and close the shutter.

Self-portraiture can be more than a stunt. If you use a cardboard dummy, stand or sit the cardboard and make chalk or other marks on the surroundings so you will be able to assume the model's exact position.

Then adjust your light and camera, taking a full length view, for example, and a close up, getting as near as your camera allows.

For a tripod, a table may serve very well. A few strong rubber bands fastening the camera to a heavy book or block of wood forms a steady unit and can be moved about on a table with great free-

dom. This sort of arrangement is more flexible (and more steady) than some tripods.

If you use a long cable release make sure the camera is steady enough to stand the weight of the pull.

After you get your cardboard under-study in position, take your time about adjusting camera and lights, but don't try to economize on film because part of self-portraiture is bound to be guess work. The results will surprise you. The first ones probably will be surprisingly punk portraits and the second batch probably will be surprisingly good ones. For MINICAM's \$25.00 self-portrait offer, refer to the opening page of this article.

## PHOTOGRAPHIC BONERS

Everyone has heard of the news photographer in Berlin during the World War, who got the greatest scoop of his life—a telephoto snapshot of the Kaiser — on a blank plate. He had forgotten to pull the slide in the front of the film holder! That was in the days of glass plates, but the same sort of boners are being made every day and by old timers as well as novices.

A man who makes fine portraits with a Leica showed me a blank roll of film. This represented four hours work taking 36 portraits. He had not properly threaded the film under the clip on the reel; it didn't "take" and all he wound up was air.

Then there is the Legionaire who came all the way from Chicago to take part in the New York Parade and to take pictures with his Filmo 8. He kept putting the cap on his lense to protect it from all the dust flying around, and as a result about half of his stuff was shot through the cap and these parts were opaque when he showed the film to the boys back home.

Another cine fan at the parade, loading up, dropped a reel, spilling film all over the street. He rewound the reel and loaded it into camera. "Hey, you can't do that", someone said. "The hell I can't," he re-

plied, "this film is 'daylight loading'."

Double exposure, although eliminated now in cameras in which shutter wind and film transport work together is not an unmixed evil. You may want to take a double exposure for special effects or to take a night street scene, for example, when you make one shot about 5 P. M. leaving the camera on a tripod for the second exposure after lights go on in windows, etc.

We heard once of a man with a box camera who looked into the wrong end of the finder, so his film showed a series of (out of focus) shots of his chin.

One reader writes, "Once I took a dozen exposures in a 2¼ x 3¼ film pack with the slide in all the time. This made me plenty mad. It was at the rodeo and I wanted to catch shots I might never see again. I reloaded in a hurry. When I started to shoot, I saw no 'safety cover' tab. I imagined I already had pulled it, or that the film company had made a mistake. I shot number 1 and then the rest of the dozen exposures in the usual way. At least I had 12 out of the 24, I thought. I took the pack out of the camera, and there, big as life, was the green safety-cover staring me

(Page 95, please)





Back-lighting gives modeling to the face and throws a halo around the head of this infant subject. To catch the expression a 1/50th-second exposure was used, at f4.5. S. S. Pan film, developed in D 76.

## CHILD PORTRAITURE

*By N. Thorp Humphreys*

*"Now isn't that cute!" N. Thorp Humphreys has heard that exclamation thousands of times during the past years while building up his reputation as a photographer of children. He photographed many of the cute little tikes who peek at you from the advertisements of baby food and other national advertisers. Here he tells how he works. Illustrations are by the author.*

EVERY once in a while one of my friends comes to me with a handful of drug store snapshots and asks why his kids don't photograph like mine—like the ones I photograph, he means. This article is to satisfy him and also the amateur who wants to know how to portray these interesting and elusive little models.

Although I have photographed thousands of children during the past years, every subject seems to teach me something new about photographing them. Here in a few paragraphs and with a few illustrations, I think I can describe some of the things I have learned.

Every parent wants a record of his children and the stages of their growth. Taking a snapshot each month in the early years, and then on each birthdate is a good idea. Later these prints furnish much food for sentimental reflections:

But snapshots, alas, are not enough. Soon proud papa and mama want to take better pictures.

The first point to remember is "keep 'em natural." Children are as un-selfconscious as young animals. Go after them as you would go after the photographs of lion and panther cubs.

In the old days, when men had to use



A dark background and soft side-lighting was used here and a 1/50th second exposure caught the lad's spontaneous laugh. The photographer invents guessing games to hold the interest of subjects like this one.

clumsy 8x10 cameras and the only source of light available was a huge skylight, the pictures were always stiff and strained. These seem funny to us now and many are the laughs we have when we go through the old family album. It is surprising how many photographs are made unwittingly that way today. But there is no reason for such pictures now in the age of



Flat lighting. An overcast sky, the kind which scares timid photographers, provided the soft, diffused light for this pleasing child study. Exposure: 1/15th at f/8.

the miniature camera with fast lenses and film.

The first thing to consider in our photography of children is the background. This can make or mar a picture. How often have we seen those snapshots of the baby taken in the garden with no thought, and in the finished print found a tree growing out of the baby's head, or the garage roof almost cutting his head in half? We've all seen these pictures and made them ourselves probably, but let's not do any more.

The best background is a white sheet hung behind the tiny model, if he is sitting in a chair. If he is too young to sit up, lay him on a white or cream-colored blanket and point the camera down. You will get grand results this way. Nothing must detract from the main object of interest which in our case is the child, and nothing will do this more than flowery wall paper or large pieces of furniture. Another common fault is vertical or horizontal lines usually caused by a window or some object in the background. Be sure to study your background well before making an exposure. This is important especially when making pictures out of doors.

I have found a grape arbor, or a very shaded side of the house an admirable background, provided the house is of brick. Be careful, if the house is of the frame type, or the clapboards will furnish distracting horizontal lines. Always keep the background out of focus. Another good idea for a background out of doors is to use the garage with the doors open providing the garage is dark inside



and the sun is shining outside. This arrangement furnishes a black background often found suitable for many types of pictures.

Our next consideration is the lighting. This is important both as to pictorial value and to the exposure. I rarely use more than three lighting units, two photofloods and a spotlight. The photofloods should be in reflectors, similar to the units sold by the Eastman Kodak Company, or you can make them.

A spotlight can be dispensed with as it is used only for supplementary light. Place your lighting with care, as shown in the diagrams. The front or main source should be placed about three feet from the subject and a little above the head so that a slight shadow appears beneath the nose. The second light is placed two feet behind and raised about two feet above the head and to one side. This is the high-light. A

reflector is now placed in front and to one side of the model, on the same side as the back light. This serves a double purpose. It shades from the lens the light coming from your rear unit and also reflects the light into the shaded portion of the face.

Using this lighting setup and supersensitive pan film in your camera, stop the lens to  $f/8$  and with an exposure of  $1/15$ th of a second, you will get negatives of very good quality. If you are not using a tripod or the subject is nervous, open the lens diaphragm to  $f/4.5$  and give an exposure of  $1/50$ th of a second. After you have worked with this lighting plan a few times, you will find that it is very simple. Another good lighting for indoor work when using a white background is to place one photoflood about four feet from the subject and a little to one side of the camera, and another about six feet from the model on the shadow side, enough to lighten the shadow. About the same exposure as mentioned above will be adequate.

For outdoor lighting, I have found it very satisfactory to use the sun as a back-light and to arrange a sheet to throw the light back into the shadow portion. Using a black background with this type of lighting will result in photographs of great pictorial quality. Some of the pictures illustrating this article were taken in this manner. It is advisable to take readings with the Weston meter, as the light changes very quickly and the eye is easily deceived. Point your meter at the shadow side of the face. Do not worry about the high-light or halo around the head, the latitude of the film will take care of this. If you wish to take pictures on days when the sun is not shining, you will have lighting of a type known as "flat." This makes a very pleasing picture when taken with a white sheet as a background, and gives good modeling in the face.

When developing your negatives, be sure to give those taken on a white background longer development than those taken on the black background. This will snap up the contrast and make a better print. If normal development in the developer is fifteen minutes, then give the

Parents like the story-telling type of picture. Snow furnishes a good white background for photographing children. Unless you want a silhouette effect, be sure to allow adequate exposure. If you use an exposure meter and want to get detail, take your reading about a foot away from subjects like these.







WHAT?

By ROBERT KENNETH WEITZEN

*Flat lighting and relatively fast exposures were used to photograph this active 3-year-old. She was allowed to forget the photographer's presence and play with her toys. It was just a question of snapping whatever looked interesting. About two dozen exposures were made in half an hour, at f 3.5, 1/50 second. Some exposures also were made at 1/25th. Because of the flat lighting, D76 was used and development was carried out for maximum contrast. A slight apparent graininess serves to enhance the quality of the finished print.*



These diagrams show you how to light your child subjects. In Fig. 1, the reflector (a white sheet or cardboard) is to give you details in the shadows. For Fig. 2, the front light is raised a little above the subject's head until a small shadow appears below the nose. The back light also is above the head. The reflector should be far enough to the left to give the camera an unobstructed view.

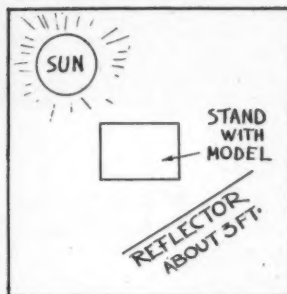


Fig. 1

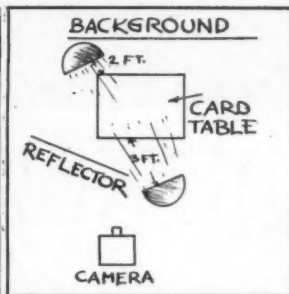


Fig. 2

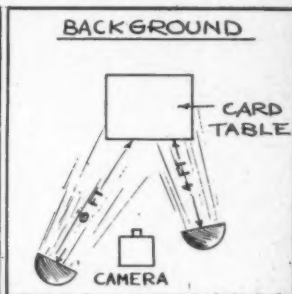


Fig. 3

For Fig. 2 or 3, with one photo flood in each lamp, expose  $1/50$ th at  $f/4.5$ . If you have your camera on a tripod and the subject is of a quiet type, set your lens for  $f/8$  at  $1/15$ th. Use a light background, such as a white sheet, far enough in back of the subject to be out of focus.

negatives with the white background about twenty minutes. I use D 76. So much for lighting and other factors. Let us now take our model and go to work.

In making pictures of babies who are able to sit up, use a card table covered with a blanket. You will find it keeps the baby a good height from the ground and on the right level. The background will be a white sheet, of course, and placed a few feet away from the model so that in the finished print, it will go a dull grey. This will make a nice contrast for the highlights on the head and gives us the results such as in the illustrations. To get really artistic results, the baby should be posed sitting sideways to the camera. This will keep all parts of the baby at equal distance from the lens, thus insuring sharpness while doing away with distortion. Your focal point should be on the eyes and if there is more than one child, the heads should be in the same plane, so that both children are equally sharp.

Everything arranged, we are now ready to take the picture. Rustle a newspaper near the lens of the camera, or whistle and the baby will turn his head in wonder at the noise. Now shoot your picture—you had an expression full of wonder, a fine pose. Try this a few times and make an exposure each time. The results will astonish you as regards expression. Next,

place the baby on his stomach. This is a natural pose for a baby. Attract his attention again in some way and catch the pictures when he looks up. Take pictures at various angles. Do not try to save film. Take as many shots as you can and while you can. You will be glad later on that you did.

With older children, you are liable to have that old trouble, self-consciousness. Try to avoid telling them that you are going to take their pictures until you are almost ready as it always starts them thinking how they are going to pose and the results will be unsatisfactory. Children should always be photographed in light colored clothes. This gives the picture an air of simplicity which is so necessary to children. Place them on a piano bench, or something similar. Then talk, or have their mother talk to them.

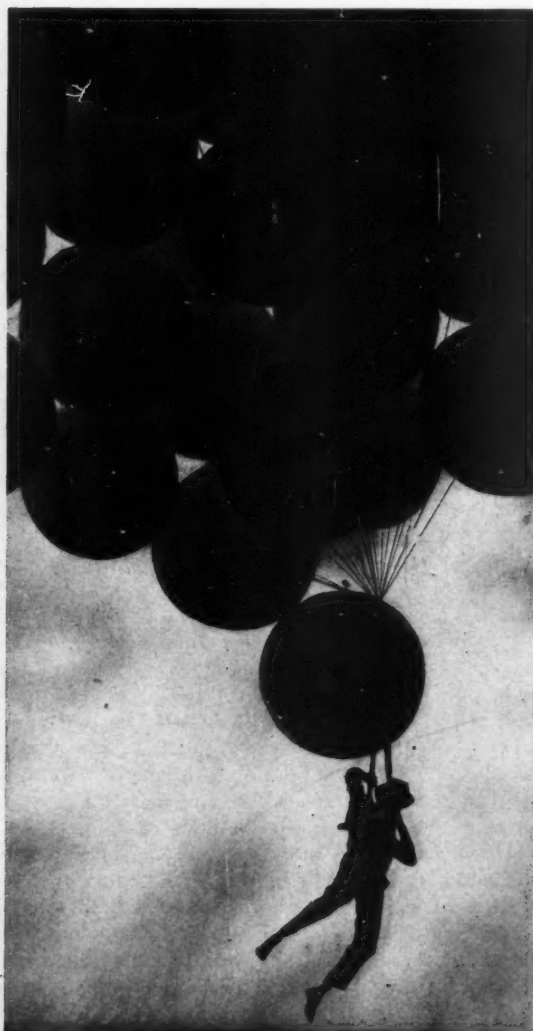
Play guessing games, this always makes expression—laughs, wonder, thought, etc. I sometimes use a set of colored cups, obtainable at any Woolworths. The cups fit inside each other and are of different colors. Put them behind your back, then conceal one in your hand and bringing your hand to the front, let the child guess the color of the cup you are holding. If he guesses right, his face will light up with pleasure, if he guesses wrong, there

(Page 85, please)





# Sky High for Pictures



*The exclusive story of the cameraman who was carried "halfway to heaven" when he tried to get trick shots with "jumping" balloons. Runaway gas-filled bags took this Paramount newsreel daredevil a half mile up in the air and 13 miles through rain and clouds over the state of Maine.*

*By Al Mingalone*

"MAKING BALLOON JUMPING STORY MONDAY ORCHARD BEACH GOLF CLUB. HAVE LIGHTEST WEIGHT CAMERA MAN WHO WANTS TO JUMP MEET ME AT EASTLAND HOTEL".

THIS is the telegram which started me off on the strangest — and, it turned out, the most dangerous photographic assignment of my career. W. P. Montague, assignment editor of Paramount News, showed me the wire. "What are 'jumping balloons'?" I asked. He ignored my question.

"Take the Bell & Howell Eyemo hand camera and the big Akeley camera for ground scenes."

"O. K.," I said.

When I phoned my wife I was to hitch-hike on a gang of balloons, she said, "You come right home, Mr. M." I explained that a crew would meet



Father James J. Mullen takes quick aim at the swirling run-away balloons that are carrying Albert Mingalone a mile high in a dark and rainy sky.



me at Portland, Maine, with a thousand balloons like those used by Professor Picard in stratosphere flights. She said, "I know you don't drink".

I didn't mention there would be 25 bottles of hydrogen to inflate the balloons. She had seen too many pictures of what happened to the hydrogen-filled Hindenburg!

My three kids, when they got on the phone, made me tell the whole story over again. Then they said, "Don't forget to bring us back some balloons."

On the sleeper for Portland I sat up in the club car thinking up camera angles. I was to meet the balloons on a golf course. So why not have a caddy carry a bag of clubs and hop along the fairway like a kangaroo? By the time I went to bed I had a story lined up. But fate also had one lined up—for me—!

At Portland, I was met by Phil Coolidge, one of the cameramen from our Boston office, and we drove out to the Old Orchard Beach Country Club to map out a program and wait for our balloon expert.

Jake Coolidge, Phil's father, came along, a real old time news-reeler, also from the Boston office; as a matter of fact he runs the place. "Hello, Picard", he said. Jake and I hadn't seen each other for some time. Before I could answer he said, "Wouldn't it be funny to see you with a flock of balloons tied to your rear, making pictures over somebody's back yard only to be shot at with a rifle for trespassing on

private property! It's always open season on flying freaks." He might not have joked if he had known—but that comes in later.

We inflated one of the balloons and tied weights to see how much it would lift. My Eyemo camera, with two lenses and 100 feet of film weighed about 10 pounds. With my weight, and the regulation airplane parachute harness which we had obtained, the total balloon load would be more than 165 pounds. By the time we finished these preliminaries a strong wind was blowing from the southwest toward the North Atlantic Ocean. Had we started then I might be half way to Europe by now! Luckily the light was too weak for decent exposures. We left the test balloon up and went back to town for the night.

The following morning about five thirty A. M., it sure was cold. The wind was coming from a favorable direction this time, the northeast. The test balloon was still tugging from side to side, battling gusts of wind. I said we were going to have trouble. Jake and Phil agreed, and what was worse, so did the balloon expert. Despite his warning we started inflating balloons and I got going with the Akeley camera. My first scene showed them attaching the neck of a balloon to the hose on a hydrogen bottle. When the valve was opened, the 20-inch pancake expanded until it became a 5-foot sphere. It was tied at the neck, marched out into the open field, and fastened to the mooring rope.



This was anchored with a 200 pound sand-bag. One of the balloons burst when it grazed into the branch of a tree.

I kept shooting at  $f 4.5$ , 24 frames per second—the standard speed for sound film. This gives an exposure of about  $1/45$ th of a second to each frame.

I used a filter on only one shot. I aimed directly up at the balloons and the sky overhead. It was a light green Super-X stock filter (2.5X). The opening was  $f 2.7$ .

When they had 22 balloons inflated and moored, I left the Akeley, put on the para-

being dragged along the ground by the balloons.

My next take-off was from a hill. After we had increased the balloons to 26, I made a hop, skip, and jump that took me to an altitude of 25 feet. Phil on the ground was shooting with both cameras showing me running down the hill and jumping into the air. When I came down, we added 2 balloons, making 28. Then I lay on the ground with the crew holding down the balloons above me. Someone handed me the Eyemo. It also was loaded with Super-X. I set the iris at  $f 4$  for a close-up of the balloons and the hands of the ground crew. This sequence showed up well in the newsreel release. How I looked on the ground is shown by the photo which is an enlargement from one of the frames Phil was shooting with the Akeley.

"Let's go", I yelled. Up I went, slowly at first. Then the wind caught the balloons. We started to spin. I was twirling like a top. My finger on the shutter release, I was panning wildly. Any cine fan who saw the newsreel knows this is no way to pan. It showed how the countryside must look to a whirling dervish.

I came down in a few minutes and we got 300 feet of sash cord to stop the spinning. Also we saw we had to add more balloons.



Albert Mingalone isn't always up in the air. Here he is shooting from the ground. So that's how they get those bathing beauty angles.

chute harness and was hooked onto the gang of balloons. The first flight wasn't very successful as you may know if you saw the Paramount News reel showing me

**T**HE harness by this time was chafing my skin and I was getting burned around the legs. The audience grew larger as passers-by stopped their cars to watch.

Jake came over to us from his car. He carried a rifle and a priest was at his side. This coincidence caused one of the boys to say something about shotgun marriages. When Jake introduced his friend, Father James J. Mullen, pastor of St. Margaret's Church, Old Orchard Beach, someone asked, "What's the rifle for?" Jake replied, "I'm going to shoot some golf."

He handed the rifle to Father Mullen and added to my 100-foot "lifeline," the 200 feet of sash cord he had bought.



Now for the final take-off, and I mean final—I have had enough of ballooning for awhile—if you don't mind my getting ahead of the story.

The Eyemo was handed to me. The day grew brighter, so I set the stop at  $f6.3$ , using the 24 mm. lense. The camera, with its turret head, also has a 47 mm. objective, both being Cooke,  $f2$  lens.

This is the camera which I used on many stories especially when I had to steal candid shots or shoot at freak angles. I used it at the American Cup Races at Newport, R. I. With this handy machine I was hoisted 170 feet up the mainmast of the Endeavor II. I shot 200 feet of film up there, reloading the 100-foot magazine while perched on the skysail yard, nearly 200 feet above the water. Altogether, I shot more than 1200 feet showing the yacht going through her paces. This past all came back to me like it is supposed to do when you're drowning—not flying.

Jake gave me a pair of scissors with which to cut myself loose in case of trouble. I thought it a joke, but I put the scissors in my pocket.

"Let go the mooring rope," I yelled. This time we rose fast. I saw the end of the rope, the 300-foot sash cord "lifeline," being attached to a car. Twenty—30—40 feet, I was higher than ever before. I could see the rope being paid out. The higher I went, the better the camera angle. I was using the 24 and 47 mm. lens alternately at  $f8$  and getting nice views of the landscape. I forgot about the chafing of the harness and other inconveniences. I breathed in the fresh air like a bird in the springtime.

I was at an altitude of about 100 feet when there was a jerk. I looked down, stopping the camera. The spring was run down anyhow. No time to rewind. They were shouting and pointing to the lifeline. A hundred and ten feet of cord was dangling below. It had broken and was dragging on the ground. They were running across the golf course after it. Phil stopped his camera to chase the line. I was drifting fast



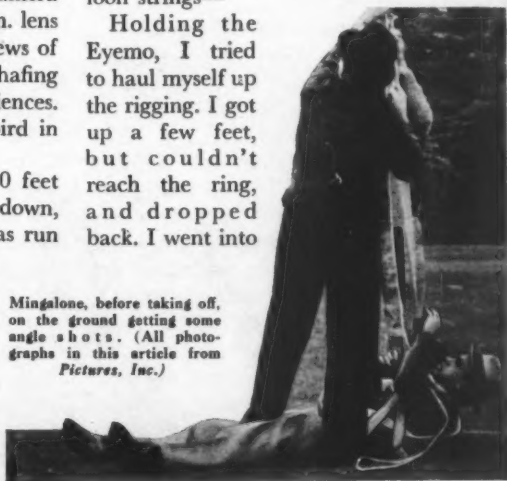
and climbing higher. Soon Phil slowed up, his wind out. He shouted up at the sky.

A caddy took up the chase across a neighboring farm. I thought he had the rope when he stumbled and fell on his face. Shooting film ceased to be fun. I was worried. I was drifting and climbing toward the southwest and heaven. It was a good thing the wind wasn't up. I felt like one of those characters in an Edgar Rice Burroughs yarn who ends up on Mars.

Six feet above me, the 32 strings from the balloons came together. The strings were tied on a big iron ring. Now, I thought, if I can reach the ring and use the scissors to cut loose a few of the balloon strings—

Holding the Eyemo, I tried to haul myself up the rigging. I got up a few feet, but couldn't reach the ring, and dropped back. I went into

Mingalone, before taking off, on the ground getting some angle shots. (All photographs in this article from Pictures, Inc.)





a cloud bank. Already I was a thousand feet above the ground—and still gaining altitude.

My next try was with the trailing sash cord "lifeline." I was pulling it up when my hands became cramped and I committed—for a cameraman—the unforgivable sin. I dropped my camera!

Instinctively, my hands reached out. Seeing it a few feet below me, I imagined for a split second that I could get it back. Then it grew smaller.

For about ten agonizing seconds, I forgot my own plight to watch my camera slowly recede. It landed in a plowed field. Then I started to worry about myself again.

I was over a highway. Cars were weaving through the traffic. People were blowing their horns and waving at me. I passed over a farm and then several small towns. Into pea-soup fog again. I heard a police siren blowing. The alarm was out. A guy and a balloon were drifting with the greatest of ease—but worrying!

I decided to try the rigging again. I got my right arm through the ring, after a long struggle, but again my strength gave out. My hand slipped. I came down with a jerk. I had to stay put. Again I heard the cars. It started to rain.

**I** WAS drifting southwest—inland. The rain increased. I heard it drumming on the balloons. I went through clouds. In one and out again. When I regained some strength, I tried to pull in the lifeline to make some stirrups to help me climb up. The rope was wet and slimy. I sailed through more fog banks and it grew colder by the minute. I was soaking wet and couldn't see the nose in front of my face. I succeeded in making six loops, and I reached the ring, but again got cramps. A gust of wind came along. It threw me down again, with the rope tangled all around me.

I saw neither sky nor earth until I suddenly came into the clear over Biddeford, Maine, 13 miles from where I took off and 2,400 feet—nearly half a mile—up. This was when the shots began.

I heard rain drumming on the bags and also a new sound. The balloons were hissing. The sound increased. Someone was shooting, I couldn't see who it was. The bullets left little holes for the gas to escape. The balloons didn't burst. I began losing altitude. I hoped they would stop shooting. Dropping faster, I drifted over some farms. I unhooked the harness but one snap catch caught in my trouser leg. I drifted low hollering for help. I hit the ground. I couldn't get free of the balloons. They dragged me across the field until I got hold of a tree.

The first persons to reach me were two brothers who had been helping us at the golf club. They freed me from the harness and tied it to a tree. I wanted the balloons—I had promised some to my kids—but when we turned our backs, there was a brushing sound. Balloons, harness and all took the air. They sailed gayly away. I watched them, glad my feet were on the ground.

Jake Coolidge came up with Father Mullen. "Chake hands," said Jake, "with the guy that shot you down." I was mighty glad to see them both, and to learn that Father Mullen is a crack shot. Jake said, "You better go to church next Sunday."

The Eyemo was found on a farm about half a mile from the take-off spot. It was full of mud but otherwise O.K. The film was all right, too. In fact, I used the same old box to snap pictures of the last game of the World Series that next Sunday.

I guess the gang will never stop kidding about "Al Mingalone's Wild Ride," but I'm glad I'm not up there in that parachute harness under those balloons. They probably are halfway to the moon by this time.





Fig. 1

TWO-MASTER

# COMPOSITION

*By Sigfrid A. Larson*

**Mr. Larson began his photographic career behind a motion picture camera. He was Greta Garbo's first camera man. A pioneer in minicam work, he was one of the first in Europe to try out a Leica.**

"KEEP your generalities," said my friend. "I can't learn composition by discussing 'feeling' and 'art.' If you want to help me, be literal. Be specific. Put a picture in front of my nose, point to the good and the bad, the interesting and the meaningless parts. Then I'll understand—"

"All right," I said. "Look at Fig. 1."

In this composition, note that the canoe

is on the side and not in the plumb center of the picture. It was taken one hour before sunset with a Rolleiflex, at  $f\ 12$ ,  $1/15$  second. The sun was directly in front of me and although the clouds were heavy and the sun behind the clouds, I used a medium yellow filter. The camera was held deliberately low in order that the two masts of the sail canoe would shoot up into the sky and give drama, personality



and meaning to the canoe. Without the masts, the canoe would be lost in the water and clouds. If the masts were too thin and spidery the picture would lose considerably in effect.

The subordinate elements of the composition are allowed to melt into the background, and details are deliberately minimized.

- In Fig. 2, the force of the composition is derived from the vertical lines sweeping up Broadway. What I started from was the picture shown at the bottom of this page. Notice how the width and proportions of the print destroys its effect. Cropping and enlarging brought out the full force of the height of the buildings, as Fig. 2 shows. It succeeded in dwarfing the people and bringing out the personality of this part of Broadway.

It is important in this type of picture that human figures be caught in the foreground in motion and with some clarity so that they assume a vibrant part of the picture and are not just background.

- Fig. 3 illustrates how, by cropping, a diffused photograph may be made into a beautiful composition. From the right-hand side of the picture the monotonous line of continuous windows was taken



Same picture as on opposite page before it was cropped.

away. In the bottom, the flagstone walk was cut in half to bring the observer immediately into the courtyard. Thus the picture gains dramatic effect and its composition is heightened.

I originally considered taking this photograph when I saw a number of paintings and drawings of this scene of Minetta Lane in Greenwich Village. In the paintings and sketches of Minetta Lane the artists had neglected to show where the stairway started. They showed the stairway going up to the second floor in the middle of the picture but they neglected to show where it started, thus leaving the picture incomplete, and, in a certain sense, not giving the full story. In the pictures and sketches of the scene, artists had also neglected to show the street lamp in the center left of the picture. If you take this street lamp away from the picture the middle left loses interest.

- Fig. 4 looks like an old-world scene that might have been taken in some sleepy town of Southern Europe. Actually, it was taken in Greenwich Village, at Bedford Street.

I stood for quite a while in the street waiting for the white patch of cloud to drift over the gable of the house in order to get the contrast the picture needed. In the lower right of the picture there was good contrast. So that the eye would not be heavily centered in the lower right of the picture I needed the white clouds behind the gable to give the picture balance. This picture is "made" by this detail.

For exhibition purposes I would take out the clothes that are hanging on the lines in the right center of the picture. Notice that I did not crop out the windows of the buildings on the extreme left. It is necessary to include these windows and the wall that are a right angle to the front of the building, because they define the building and tell you more about it. It is not enough to have shapes and angles in a photograph. These shapes and angles must have meaning or must be defined to the reader. An ordinary angle, per se, will not always be enough.

- Pictures 5 and 6 are an example of



how the same scene can be handled to achieve two different effects. No. 6 is a lush sunset; No. 5 is a design. Both of these pictures were taken at  $f/8$ ;  $1/25$  seconds.

The difference in lighting in the pictures is due to the fact that when taking Picture No. 6 I was in the shade of a tree. In this picture the uninteresting sky is blocked out by the large tree on the far right of the picture, which spreads out over the entire sky. If I had used a red filter in taking No. 6 I would have heightened the evening effect of the picture. In printing up the picture it can be made into a twilight, sunset or night scene. As I have developed the picture, it is a sunset. Picture No. 5 was taken purely as an experiment in design.

In 1925, twelve years ago, when I was working as motion picture cameraman for the Swedish Film Industries, I was presented with a Leica by the manufacturer's agent in Stockholm. He asked me to try it out and give him a statement on what I thought of it. At that time, however, there was neither fine grain film nor developer. Enlargements from regular motion picture film were very grainy.

People often ask me where I find my interesting subjects. In a city like New York, for example there is always Central Park with its animals, children, derelicts, lakes, trees—with sky scrapers for a background. Many interesting shots can be had for the asking: a



Fig. 2

UP BROADWAY



youngster feeding a swan, a duck swimming about with her young ones, a squirrel at lunch, etc. The peanut vender, the balloon peddler and many other figures of a picturesque value are well worth noting.

Some of the best works I have seen are obtained by studying the every day life at the docks and the harbors. Of course human figures ought to be included, but they have to fit in with the surroundings.

Bridges too are very interesting. Walk around and study them from different angles. Good results are sometimes obtained from below.

If you try architecture, a human touch should, if possible, be included, otherwise a scene of this kind will become a mere record.

Absorbed human figures are very good subjects; we find them on the lower East Side—a newsboy sitting on the curb counting his pennies, an old man smoking his pipe and so on. Some time we find a doorway that is unusual, and if the lighting conditions are favorable, it is well worth taking a picture of the doorhandle too. Properly done it may show to be by far more interesting than a mass of details.

Street scenes are more difficult. We have to watch and wait to get a fairly good composition of all the human figures and their positions. A satisfactory subject may be a winding road or driveway. Study the lines and curves carefully and remember don't take the picture from the middle of the road. For example, let the road enter from the left corner.

There are a great variety of interpretations to be found in the country from old, picturesque buildings,

trees reflected in the water by some quiet lake, rolling hills and pastoral meadows. Rural pictures are most successfully taken early in the morning or late in the afternoon when the light is soft. Sunsets should be taken one hour or less before the sun sets to record the afterglow. A tree, a boat or other similar objects should hold up the foreground, preferably to one side of the sunset for better composition.

Beautiful trees are exceptionally good subjects, but the landscapist must watch out not to take this with too high shutter speed, as it will kill the "life" of the tree, and the effect is lost. The same rules apply to the taking of water scenes. When the subject is trees, it is advisable to get clouds in the picture. Sometimes clouds with a branch of a tree makes an interesting study. Speedboating, automobiling, and horseracing are subjects for high shutter speeds. Always try to get as close as possible, but never hurry.

In composing a landscape on the ground of my Rolleiflex, I look for three factors, the *foreground*, the *background* and the *center of interest*. Sometimes I become so engrossed in the center of interest of a picture that I forget to watch the foreground and the resultant picture shows me a lot of discordant things I didn't notice when snapping the shutter.

The foreground adjusts attention to a picture and then gradually leads the eye in to the high point of interest. After the eye has been satisfied, it is led down from intense interest to the relief or secondary interest of the background. The essentials in constructing a picture of this kind are lines, designs, high-lights and shadows. The first and all important thing is simplicity. A few



The Greenwich Village scene which when cropped became Fig. 3 on the next page.



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Fig. 3—STUDIO STAIRS

By LARSON

Put your finger over the lamp light in center left and notice the difference it makes.





NUMBER 100 BEDFORD STREET

Fig. 4

By LARSON

"I waited a half hour for that little white cloud to drift over the gable and it finally rewarded me."





Fig. 5

DESIGN

outstanding details, representing a single dominant effect, is always more artistic than a mass of details.

The central region should always contain the dominating interest or the reason for taking the picture. A landscape should convey a feeling or "mood" and should stir up feelings and emotions. The pictorialist, relying on beauty, transmits his vision and interpretation to others. Where most people see a mass of trees and a blue sky overhead, the pictorialist selects out of it all a detail which by its simplicity and subject tells the "story" the photographer sees and feels.

I like using a camera of the reflecting type such as the Rolleiflex. It takes both roll film and plates. In landscapes the tripod is of extreme importance. Always use a lens-shade, a yellow filter, pancro-

matic film, exposure meter and a cable release.

**I**N THE early days of photography it was pointed out that this new medium, better than painting, could hold the mirror up to nature. Artists of the realist school were doing just that in literature as well as graphic arts.

"Show all the sordid details," they said. Photography did that well, if not too well. When the re-action set in, pictorialists went for hazy, soft-focus effects, including scenes through a cheese cloth, fish net, Japanese lantern, or whatever was handy. That phase also passed.

These fads arose from inability on the part of photographers to decide which details were worth presenting and which were not. Not knowing what they wanted to





Fig. 6

SUNSET

say, they naturally couldn't decide what to emphasize.

A finished print has an air of finality and simplicity about it. It might be said that the most finished photographs often look the easiest to imitate while the photograph that looks like a difficult job probably lacks something.

You can learn how to put together compositions, by practicing taking them apart. Two "L" shaped pieces of paper are all that you need to study a print. First, consider a print for its lines. In landscape photography, sky, beach, buildings, etc., furnish the most prominent lines. The lines serve to define areas, to imply motion and to indicate direction. On a blank sheet, sketch the dominant lines of a photograph and you will begin to understand the problems the photographer met in arranging

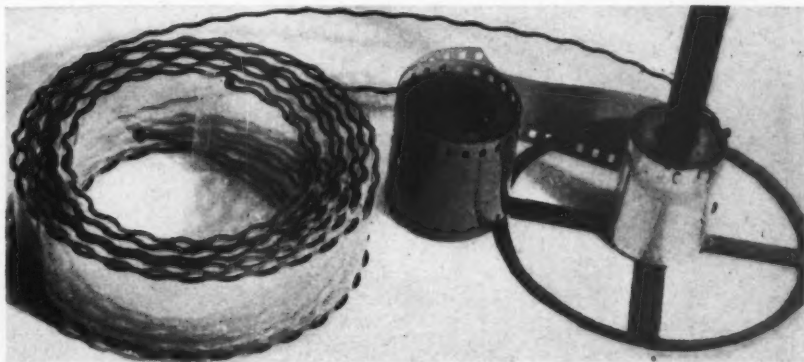
these lines in the finder of his camera.

Where lines meet, they form angles. A right angle usually denotes strength and solidity. Obtuse and acute angles, (which are respectively larger and smaller than right angles) indicate an unbalanced state. An obtuse angle or a horizontal line indicate relaxation while an acute angle implies motion.

Masses, or bodies of tone, are "weighed" by their size, shape and tone. In a landscape, for example, sky, sea and beach each presents a wide area with its own value to be "weighed" or composed against each other. Not being able to move the parts of the subjects, you move your camera until it includes the desired proportion of each. You will get a picture if you succeed in putting together lines, angles, masses and tones into one harmonious unit.



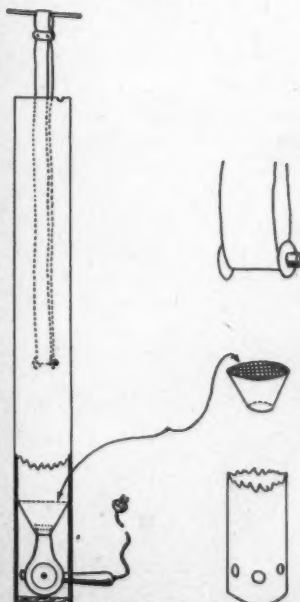
# BUILD IT *Yourself*



## 35 MM. DEVELOPING REEL

A strip of discarded film and about 20 feet of rubber elastic are the chief items required for the above developing reel. It shows a roll of 35 mm film about to be wound on the spool. The apron, on the left, consists of a strip of about six feet of exposed motion picture film with rubber elastic threaded through the sprocket holes. This apron keeps the negative spaced with adequate room for circulation of

the developer. The old emulsion is washed off the apron by first soaking in warm water and washing soda. The reel is sawed out of a bakelite disc and the handle may be part of a broom stick. After film and apron are threaded on the spool in the darkroom, the end of the apron is tied with the ends of the elastic, which are left longer than the apron. For the developing tank, a 75c enameled circular washing tray may be used.



## Rapid Film Drier

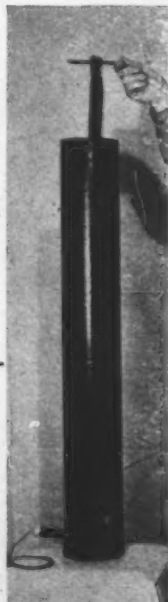
In five to ten minutes, this electric drier will dry film so it will be practically dust free and with finer grain than film dried more slowly. It may be made to fit any size roll film. All that is needed is a stout packing tube of suitable size, a cheap electric hair drier, which may be bought for about a dollar and a half, and two film clips.

By using a tube about five inches in diameter, the hair drier may be housed completely inside it. The tube should be long enough that your film, when suspended from the top in either a single or double strip, should not come closer than six inches from the nozzle of the hair drier. If you double the film, turn emulsion side outward. Weight the bottom with an old film spool or a film clip.

A series of holes, about an inch in diameter, are cut near the bottom of the tube for air inlets. The hair drier need not be fastened permanently in place, unless so desired. A cone, made by cutting

(Page 96, please)

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# *How I Photographed a Murder Mystery*

*By Henry Clay Gipson*

THE day I met Van Wyck Mason, the writer, I tried to get a rise out of him by arguing that photographs were better than words for description. To my surprise, he agreed, quoting the Chinese about a picture being worth a thousand words.

From this talk our idea evolved. We would make a book with all the description treated photographically. With this idea, Mason started to write a mystery story, "*The Castle Island Case*."

He reached the first climax in his story with the words: "Her body was half awash on the white sand," and asked me to carry the story on photographically

from there. It was an interesting assignment, and since we were in Bermuda, where lovely sandy beaches are the freest things in sight, we started at once.

We bicycled as there are no autos in Bermuda, you know, down to the beach. Arriving on location, with our models and equipment, we heard rifle shots close by. The Bermuda militia were at target practise. They were out of sight, but only a hundred yards away.

"We'll watch," said Mason, and he and two others climbed the coral cliffs overlooking the beach to act as lookouts.

Our model who impersonated the mur-

Telling a murder mystery with pictures! The beginning of the story photographed at 1/200th second, f11, S. S. Pan.





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Fig. 2. "They looked down toward the beach." Taken at 1/100th second, f11, in bright sunlight; K-2, medium yellow filter and S. S. Pan film.

dered lady dove into the water, took off her bathing suit and tossed it up on the beach.

Water and sand sparkled in the Bermuda sun but when I lifted my camera to eye level the sun ducked behind those low hanging clouds that are typical of Bermuda, and make a picturesque sky floating across the blue—if you're after cloud pictures. But just then I had my hands full with considerations of composition, lighting and exposure.

The sun came out. I asked the model to sprinkle some sand on herself for the sake of realism. Before the sun hid, in about 3 minutes, I made the first 12 exposures. The first shots were at 1/200th, f8. Then wanting to be sure there was some movement shown in the waves, I slowed the shutter to 1/100th, f11. I was using S. S. Pan. Although this is considered film for night use, I prefer it in day-

light. Because of its color correction, it gives better rendition of flesh tones.

The waves kept washing the sand off the figure. The sun ducked behind the clouds, so the next exposures were at f6.3, then I took some at 1/200th, f4.5.

For the next ten or fifteen minutes old sol kept playing hide and seek with me and the clouds. I kept shifting shutter speeds until I had 36 exposures.

The model dove in the ocean and put on her bathing suit. She was through for the day. But there was no time for swimming for me no matter how longingly I might look at the inviting blue waters.

I cycled home and went straight for the dark room and developing tank.

Out of the 36 shots, we finally selected the one shown here which also appears in our book, "The Castle Island Case." We needed a total of 125 photographs to tell the story. This meant 124 to go. If I continued to take 36 shots of each scene, I



would have to take 4,500 negatives! The creation of the world seemed simple in comparison with the task of taking, developing and printing 4,500 negatives. To say nothing of selecting from this amount, 125 suitable negatives and making final 8x10 glossy prints to go to the engraver in New York. This appalling prospect, luckily, failed to materialize, as only a few of the scenes required more than ten exposures, and for some of the illustrations which appear in the book I shot only one or two negatives.

"*The Castle Island Case*" is listed as a murder-mystery, but it is more than that—and more than a "crime-clue" mystery, too. The central character, a detective-photographer, set infra-red photographic traps. Fig. 3, for example, was taken with invisible light, or infra-red rays, which really are nothing more than ordinary heat rays. For lighting we used two 8 x 10 safelight boxes with infra-red filters for slides. In these two boxes, 12 photoflash bulbs were set off in total darkness. None of the subjects were aware of the infra-red (invisible) flash which took the picture, fig. 3.

Looking directly at one of the above described lights the instant it goes off may reveal the faintest glow due to the inability of the filter to handle the several thousand watts of lights. It was not visible when the picture was taken.

Fig. 4 was taken with ordinary light a few minutes before. It shows the detective explaining his photographic trap. Compare this with fig 3. The models were all wearing the same clothes, but look how differently they photographed!

Note the difference in the reproduction in the glazed earthenware plaque in the center background. This clearly shows the

superiority of infra-red film for copy work. The infra-red shot, fig. 3, in the foreground, shows the veins in the man's legs. Note the difference in the dress of the woman behind him in the two shots! The bright pattern is all grey to infra-red film. But the infra-red rays—like X-rays, go through the dress and reveal more of the contour of the body. If our eyes responded to infra-red rays, we could see the outline of any substance despite its covering.

Four of our models were from the Powers agency. The rest of our characters were



Fig. 3. Taken by infra red film in total darkness by the camera detective catching the man on the left in the act of fleeing the scene. See text for description of how it was made.

friends whom we unceremoniously rounded up. To our surprise, they were very amiable about being ordered around and actually seemed to enjoy helping us.

Although I have several other cameras, I used only two for this job, a Kodak Pupille which takes 16 exposures on a roll of 127 film and a 3¼ x 4¼ film pack Recomar.

The Pupille is a candid camera in every sense of the word, being small and light, not like some of the overgrown "Candid" cameras which no longer fit into a pocket and with their chrome finishes are about as inconspicuous as a 14-in. gun on a battleship.



With its  $f2$  lens and  $1/500$ th shutter, my Pupille does all I expect. It is not an all-purpose camera, lacking for one thing, an auto-focal arrangement, but for candid work I think it unsurpassed.

Most of the shots in the book were taken candidly, that is, when the subjects were unaware of the camera. S. S. film enabled simple lighting and rapid exposures to be used throughout.

Fig. 2 was taken with the  $3\frac{1}{4} \times 4\frac{1}{4}$  camera, but the final print was made from about  $1\frac{1}{2}$  inches of the negative. S. S. Pan film pack was used and developed in D72 diluted with an equal amount of water

(1 to 1) 4 minutes at  $65^\circ$ .

Despite this unorthodox treatment, the film showed no excessive grain size. I use (1) fast film (2) rapid, contrasty developer (3) full development—three factors which tend to increase graininess.

In Fig. 5, I went into what might be called self-portraiture. I borrowed a Bermuda policeman's uniform in order to take one of the character parts in the story, I composed the picture with the camera on a tripod, then stepped into the picture with a long cable release in my hand. It was a half-second exposure at  $f11$ . There was one photoflood below and one for backlighting.

Fig. 5 represents 1" of negative. By using part of the negative, an ordinary lens can be made to do work of a telephoto.

As we got going, there were difficulties of layout. We hit many snags. Each photograph had to be right next to the appropriate text. In order to make the perfect

(Page 91, please)

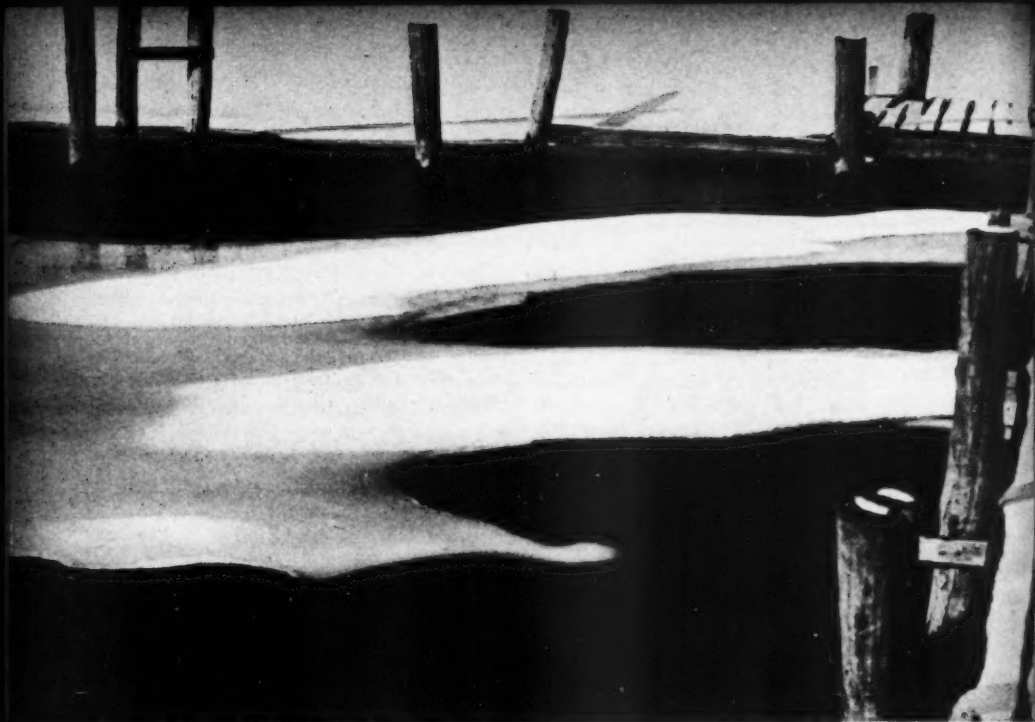


Fig. 4. Above, same group as opposite page, taken by ordinary light.

Fig. 5. Right, the detective develops the negative from his photographic trap.







WILLIAM FISHER

# THE FIRST SNOW

*By Samuel Brown*

**Winter no longer means putting your camera into moth balls. Armed with panchromatic film, lens shade and filter—or just a box Brownie — the modern snapshooter sallies forth to record winter's wonders. Here's how to capitalize on Jack Frost's dazzling snows, rich shadows, glistening ice and dramatic skies—told by the photograph editor of *Nature Magazine*.**

**L**ET the thermometer drop and the snow fall! Through cold days and dull skies, it's always minicam weather, and seasons' changes only spells new photographic opportunities. Nature is waiting with patterns and designs, snowscapes and closeups, icicles and evergreens.

For winter scenes you can make good use of three accessories: filter, sunshade,

and tripod. The filter is for dramatic sky effects and detail in highlights and shadows. The sunshade will not only eliminate reflections from the snow, but will help you get crisper negatives. The tripod, and don't forget a cable release, will be useful for making exposures early in the morning or late in the afternoon when relatively long exposures are required.



## *The Miniature Camera Monthly*

Landscapes in which there are no moving objects gain perspective when taken with a small stop, so the tripod can be used even when there is plenty of light. For that matter it is a good idea to use the tripod, when possible, for exposures lower than  $1/50$ th of a second.

If you use several filters remember that the lighter and bluer the sky, the darker the filter required. Any kind of film may be used for snow scenes. To begin with, use one brand of film and one filter. A good combination is panchromatic film and a medium yellow filter, such as the K-2 or Leitz No. 3. With panchromatic film, use of a medium yellow filter necessitates doubling the exposure. With ortho (such as Verichrome or Penachrome) the filter factor is five times normal exposure.

Another good combination for snow scenes is Finopan or Panatomic with a green XI filter. Then, you quadruple exposure.

For other combinations, refer to the complete table and the article, "What Filter?" in the November issue of MINICAM.

Be sure you have the right filter to go with the film you're using and that you know the "filter factor" (number of times to increase exposure) for your particular combination.

Sunlight is important in snow photography. A winter scene is enhanced when light and shade are contrasted. In most cases it is advisable to have the sun to one side so that each snow crystal will throw a tiny shadow and add texture to an otherwise flat expanse of white. Tree shadows, from the side, may be interesting. Evenness of pattern is preferred to a confusion of interlacing lines.

Shadows and composition may be controlled by changing the point of view. Move to one side watching the effect of the lights changing their angle.

Avoid artificiality, or a picture will lose its effectiveness. A single set of footprints leading to a doorway may tell the story of a warm fireplace within. Sleigh tracks leading up a road tell of a merry crowd gone by. Curved lines usually are more interesting than straight ones.



Winter furnishes opportunities for snowscapes and closeups—*Monkmeyer Photos.*





**T**HERE is many a story written in the snow by animal tracks. Sometimes a tragic story is told when two tracks lead to a spot—and only one leaves. The passing of a woodmouse can be recognized by the trail left with his tail. Deer, squirrels, chipmunks and birds also may be identified.

The best time for pictures of tracks is early in the morning immediately after a fresh snowfall. When the sun is low, each track will be shadowed, and rendered in relief against a white background. Take the tracks at a slight diagonal and include a curve if possible. A group of several tracks hold as much story-telling value. The camera can be placed about two to three feet above the ground and focused on a track about five feet away. If you use a tripod, a 1-second exposure will permit you to stop down the lens and get depth of focus.

Live animals in a setting of snow are not easily tracked down afield, but in the city parks, some crumbs may be used to pay your subject for modelling. In the woods a piece of beef suet or other bait may bring subjects within picture taking distance.

Skating, skiing, and other winter activities provide excellent opportunities for action! A skier racing down the runway

is not as difficult a subject as you may imagine. Then there is the informal picture of the group adjusting skis, the candid shot of a spill or of the moment's pause in a long hill climb.

If you haven't your exposure meter with you the best way to judge is by starting from a basic exposure. Assume that your camera is loaded with S. S. Pan film, that the sun is shining, and that it is between the hours of 11 and 2 p. m. For a scene like the one on the next page, f22 at 1/25th of a second would be about right as the *basic* exposure. (If it wasn't for the snow—which acts like a reflector 00 it would be f11).

Then ask yourself these questions: Am I using a filter? Is the cloud obscured by light clouds? Is the cloud obscured by dark clouds? Is it before 11 a. m. or after 2 p. m.? Are there any figures near the camera in the foreground?

For each of the above to which your answer is "yes," you will increase exposure one or more stops. Of course if the day is very dark or if it is late in the afternoon you will have to make additional increases. The light value of the sun decreases very rapidly during December after 3 p. m. or before 9 a. m. It is important to keep this in mind. It is easy to *overexpose* shots taken in bright winter sun during the middle of the day, and still easier to *underexpose* those taken later.

Unless you want a silhouette effect, be sure to allow adequate exposure. If you use an exposure meter, take your reading close to the subject. You probably will find an increase of 8 times (or 3 stops) called for.

For snow you want neither a chalky, detailless white, nor a dirty-looking grey. A plain, flat expanse of snow is likely to look like one or the other.

Watch the sun till it is on the side or toward the front of you. Here's where the lens shade helps keep the sun from shining into the lens. It also aids getting the sparkling highlights that reproduce the snow's texture. Also watch the shadows of





people, trees, etc., as they may be an important part of your picture's composition.

It is a good idea to carry a piece of Japanese lens tissue to clean your lens. Vapor condenses on lens' surface when you come into warm room from the cold. The warmth of your hand when you adjust the iris may be enough to cause this condensation. The result would be a soft focus effect to a pix when you don't want it.

Since negatives of snow scenery are sure to be contrasty, a soft developer is recommended. Prints made of snow scenes should have cold blacks in order to preserve the charm of the picture.

Although color is rarely associated with snow, blue suggests a coldness that adds a touch of character and naturalness to snow pictures. Those prints that can be improved by such treatment should surely be toned and the following procedure is recommended:

First wash print thoroughly, then tone in the following bath until desired color is obtained.

Iron and Ammonium Citrate (Ferric) — 2 ozs. of 10% solution.

Potassium Ferricyanide— 2 ozs. of 10% solution.

Acetic Acid — 20 ozs. of 10% solution.

Wash in pure water, not too long, as blue color is soluble. Blue toners also can be purchased ready-mixed.

Winter snow photography offers much in the way of picture opportunities. Nature's seasonal cloak is rich in pictorial effects and the alert photographer will be sure to take along his camera on his hikes, sport excursions and as often as he does,

he will return with a beautiful and everlasting record of a good time.

The photograph below was taken about 10 a. m. after a fresh snowfall. The sun was at an angle of about 135 degrees as is shown by the direction of the cast shadows. This back and side lighting successfully reveals the texture and form of the snow hummocks and their soft curves.

A pleasing composition is attained by the use of the running brook in the foreground, the huts in the middle distance and the mountain peak in the background. The ruggedness of the latter emphasizes, by contrast, the voluptuous curves of the near objects.

Get up bright and early after the first snowfall and you can shoot a scene like this at about f11, 1/25th second, using Pan film and a yellow filter. If you have your tripod you can stop down to bring the foreground into focus.





# BEGINNERS' ERRORS

## *and how to correct them*



Fig. 1. With the camera too close, the top of the head was cut off.

THE average amateur displays far more genius in making mistakes than he does in any other phase of photography. There are so few downright errors which can be made that good photographs should be the rule rather

than poor ones. One of the greatest contributions made by the miniature camera was to force amateurs to give some little attention to their picture making. As a result, the standard of amateur photography has been considerably raised by minicam.

There are only six really serious errors to be made in actually taking the picture. Two of these are caused by guessing instead of using the proper instrument. (1) If the camera has a focusing lens, focus it correctly. (2) In making the exposure be sure you are right, don't guess. How can you be sure of these things? If the camera has no range finder, obtain a pocket range finder and use it to determine distances for focusing. For exposure determination always use an exposure meter. These

simple precautions will eliminate two common sources of error.

There are two other mistakes which are due to absolute carelessness. These errors are out-of-plumb pictures and double exposures.

It is easy to get the camera level, even if there is no level on it. Line up vertical lines in the subject with the sides of the finder, that is all there is to do. The good amateur does this unconsciously. Then when he makes an angle shot for pattern design, he does it knowingly, and makes use of just the exactly right angle to get the best results.

Double exposures are impossible with some of the more expensive cameras, but those in which the shutter and film transport mechanisms are independent will give doubles and even triples very easily.

The remedy is the formation of a habit. In ordinary cameras make a practise of winding the film immediately after taking the picture, but in those cameras in which the shutter is

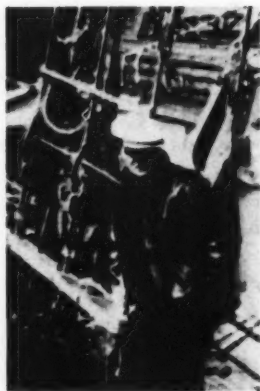


Fig. 2. The lens was not accurately set for the proper distance.



Fig. 3. The exposure was too slow and the camera moved during the exposure.





Fig. 4. Attention centered on the tire caused the loss of the heads of the spectators and the picture was a total loss.



Fig. 5. Bad under exposure gives a gray print, no shadow detail, and favors the appearance of lint and dust spots in the print.

set by winding the film, make a habit of winding the film just before taking the picture. Which ever method you adopt, *stick to it*. If you try to alternate the various methods, that is winding first, winding last or winding just when it is convenient, you will have a good fat crop of doubles and of empty frames. Habit of routine is one of the most valuable factors in amateur photography.

Finally we have the two errors which are caused by the photographer losing sight of the effect of distance. When the object is too far away it is lost. It becomes an insignificant speck in the picture area. On the contrary when the object is too close the photographer tries to compromise and cuts off both head and feet. Sometimes of course it is only one extremity which suffers.

Locate your subject in the finder and *leave ample room* around the subject. Do not crowd the film. If you will but follow this suggestion you will forget all about cut offs. The finder is put on the camera for a purpose—use it.

There is a variation of this cutoff trouble which we should consider. This is the cutoff caused by crowding the film when working closeup. In many cameras the finder is fully two inches above the lens, so that if you aim for the exact top of a head, you will cut it off a couple of inches. Make allowance for this "parallax"

as it is called when working nearer than about four feet. But if you leave sufficient room around the subject you will save it even if you did forget all about parallax.

Frankly we have never fathomed the reason for the cutoffs when the entire top half of a body is gone. It looks to us, as thought the taker had been seized with a sudden fatigue and had started to drop the camera before making the exposure.

**T**HERE are other errors as bad as these, and for which there is more excuse, but strangely enough they do not happen one-tenth as often as do those which have been described; the inexcusable mistakes. The more

reasonable errors include trying to make a too-long exposure without a tripod or other rest. For negatives to be enlarged the safe limit is 1/50 although the best workers use a tripod for every exposure of greater duration than 1/100 second.

When your enlarge-

ments just won't give you that crisp definition you want, don't start blaming the lens. Go out and make a snap at 1/100 or faster and the chances are that the negative will have all of the critical definition you want. Your hand is wrong, not the camera.

In the dim past there was once a proverb which had something to say about a thing being worth doing well if worth



Fig. 6. The subject of this picture is the automobile at the extreme right. It is lost in the surrounding space.





Fig. 7 Here we have several errors. The man in the foreground is out of focus because he is inside the limit of field depth. The contrast is too high caused by trying to compensate the backlight effect. The musicians are blurred through slight movement.

doing at all—perhaps it was current among the Egyptians or Phoenicians. At any rate it is now ridiculed; for fifteen years we have been screaming aloud in favor of the tripod—yet most amateurs would not recognize a tripod should one be displayed in a museum. There is only one cure. Try using a tripod for one week. You'll get such pictures as you have never made before!

Then there is that stunt of shooting into the sun. When the subject is of such nature to provide a good silhouette; and when the light is just right to give that rare, shimmering luminosity, there may be an excuse for shooting into the sun, but in the name of seventeen little green devils, why should anyone want to shoot into the sun when a perfectly good shot can be made from the other side of the subject? (Shooting into the sun, to snap an object in the shade of the sun *can* be done.) Use a deep sunshade and give about four to six times normal exposure. You'll get a flat picture that looks kind of funny; or if you use normal exposure you'll get a silhouette roughed up by halation. Try it if you must but don't expect the same result you would get if you shoot the lighted side of the subject.

Do you users of a high speed lens blame the lens for giving you a flat picture whenever you use it in dull light? It's a common complaint. But, did it ever occur to you that the *object was flatly lighted*? It takes a real technician to shoot a dead flat lighting and then develop some semblance of contrast!

Now what is the procedure for taking a good photograph? The routine is somewhat more involved than we suppose, but each step is necessary. Assuming that the camera is loaded and we are ready to shoot.

1. Get on light side of subject.
2. Select most favorable shooting angle to show subject as we wish it.
3. Set focus to correspond to distance of subject.
4. Set diaphragm and shutter speed for proper exposure.
5. Line up subject in finder making any necessary allowance for parallax.
6. Press the button.

Some forty years ago George Eastman had the idea that if his customers would just remember point six he would do the rest. The trouble was that Eastman assumed that the only animals who would try to press the button would be the human species of more or less intelligence. He was not aware that these self same humans would calmly ignore from one to all five of the preceding steps.

Use your common sense in each of the above six steps and you will get good pictures every time. Even when you are in a great hurry, take time to think, and do the work properly.

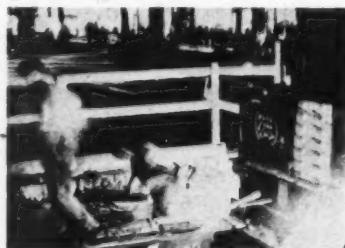


Fig. 8. Night shots are more difficult and errors multiply. Here we find extreme contrast favored by underexposure in the shadows. Nothing is quite sharp showing that the camera moved slightly during the exposure. The figures of the men are blurred because they were near the camera and moving rapidly, while the exposure was slow.

AND now let us take up one error for which anyone may be forgiven. This is the choice of the wrong combination of lens aperture and shutter speed.



When the proper exposure has been determined, we can give that exposure using any lens aperture; all we do is to lengthen the time of exposure for each smaller stop. The question is that of the proper combination.

Shutter speed controls blur of motion—that is all. Any exposure may be given when a tripod is used and the object is motionless. For freehand, as has been said, 1/50 is about the absolute minimum (we will not go into a discussion of instances where a news man in an emergency has gotten away with 1/5. We are discussing normal procedure.) If the subject is moving, the shutter speed will have to be such that this motion will be stopped. The exposure necessary depends upon the speed of the object, its line of travel relative to the direction of aim of the camera and the distance of the object from the camera. These all resolve themselves into the speed at which the *image* moves upon the film.

The diaphragm controls the depth of field. Thus, when the aperture is large, only the object focused upon will be dead sharp. Objects nearer and farther will be blurred. With a very small aperture objects from a point comparatively near the camera to infinity will be acceptably sharp. There is a depth of field chart on most cameras; sometimes engraved right on the lens barrel, which will give you the information you want. Your range finder will tell you the distance of any two or more objects so that you can *know* these distances and select the depth of field necessary. This tells you the aperture and the exposure meter tells you the shutter speed necessary with this diaphragm or aperture size. If the speed is too slow to stop the object, then some depth must be sacrificed. You can always focus sharply on the principle object, but if there is blur everything in the picture is spoiled. Always sacrifice depth to prevent blur.

Likewise, when you do not have to approach the limit, use no greater depth than the subject demands and use the excess in a higher shutter speed. This is sharpness insurance.

## CANDID CAMERA CONTEST

**\$50.00 in prizes for the best 10 pictures titled "Caught in the Act"**

For the best 10 pictures submitted before January 10th to which the caption "**Caught in the Act**" may be applied Minicam will pay \$5.00 each. Pictures may be humorous, serious, abstract, pictorial, dramatic, satirical, table top, trick shots, or burlesque.

All must be taken with a miniature camera using a 2½-inch negative or less. The picture may deal with any subject. Submit prints enlarged to 4 x 5 or larger. Address to—

### CANDID CAMERA CONTEST

Minicam Magazine

22 East 12th St.

Cincinnati, Ohio

The choice of the proper aperture-shutter combination can be made only after some experience. It is something which makes a choice necessary and the ability to make this choice quickly and accurately is only acquired by actually doing it. However, the photographer who understands these factors, and who knows how to deliberately throw the background soft to contrast a sharply focused object is well on the way to the higher branches of the art. (It is done by using a large aperture and focusing *in front* of the object, so that the background is farther away than the farther limit of sharpness.)

Make up your mind to never again be guilty of the first six errors mentioned here. Try out the tripod idea and don't shoot into the sun unless you have to. Then experiment with various combinations of diaphragm and shutter speed. If you will only do this, you will improve your picture quality many times over; that is, if you are not already an expert in photography.



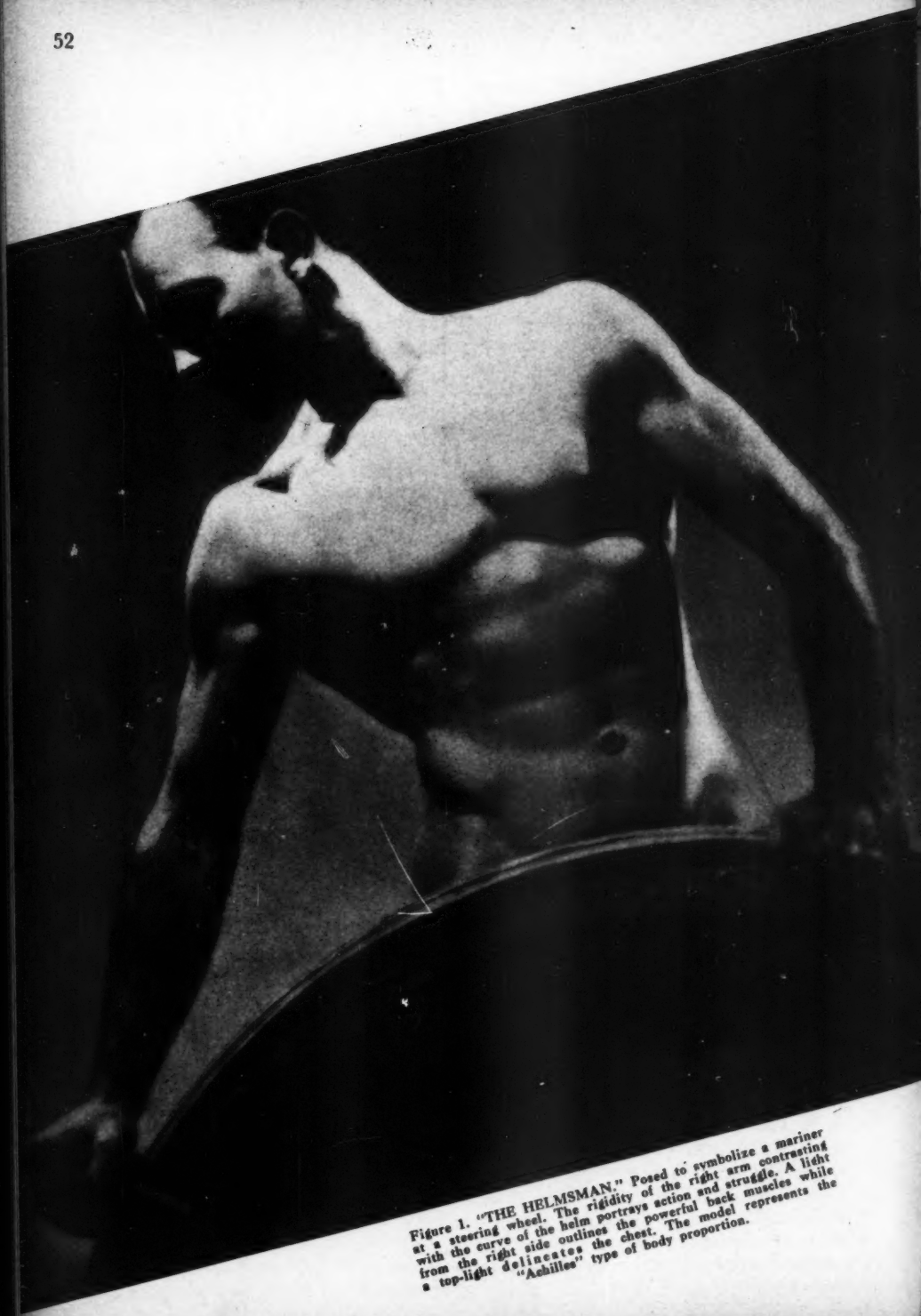


Figure 1. "THE HELMSMAN." Posed to symbolize a mariner at a steering wheel. The rigidity of the right arm contrasting with the curve of the helm portrays action and struggle. A light from the right side outlines the powerful back muscles while a top-light delineates the chest. The model represents the "Achilles" type of body proportion.



# VARIATIONS IN FORM

## *The Male Figure*

POSED BY THE AUTHOR

*By Kenneth Miller*

Today's photographers take a lesson from the ancients who frequently preferred male figures for esthetic portrayals. An understanding of the three main physical types is necessary in order to know how to light and photograph them. This is the second of a series of articles on the human form.

SEVERAL years ago, when I was engaged in the profession of Body Building, pupils were requested to have snapshots taken, in order to record their progress. You are acquainted with "Before" and "After" photos. Occasionally, an advanced pupil, inspired by his improvement and egged on by friends, sought out a professional photographer.

Sometimes these photos were submitted to the various physical culture magazines, or to the instructor, who was only too glad to present it in his advertising as a glowing testimonial. It was in this field that hundreds of prints passed through my hands. Some were saved. Periodicals and pamphlets were cut apart and clippings were mounted in an album. They were grouped in types, for the sport in which they excelled and for artistic merit. Naturally, I took for granted that there was no lack of splendid physiques, no dearth of competent cameramen.

When I first became interested in photography and attended salons, I was surprised at the rarity of studies of men in the nude; concurrently, female nudes peeped out between magazines and annuals. Why not pictures of the opposite sex? Weren't male models employed ex-

tensively by the ancient Greeks, by Rodin and Michelangelo? They were hewn in marble, cast in bronze and painted in fresco. Why didn't the photographer, too, consider them suitable material?

Is the male form less beautiful than that of the female? In the animal kingdom, the male displays the finer and more luxuriant fur; the more variegated plumage; even fish exhibit more vivid coloration, and in tropical varieties female fish are drab and faded looking. To enter a discussion of masculine beauty versus feminine beauty in the human race, would be futile; one might argue for hours and arrive at no definite conclusion in favor of either sex. Women are indeed lovely to look at and photograph, but male models are no less desirable for esthetic portrayals.

Are men more modest and hesitant to display themselves? I don't think so. They wear as little as possible at the beach, strutting about and hoping to be noticed by the admiring ladies. Even the more dignified men will indulge in "acrobatics" and fits of exhibitionism.

Is sex interest a factor? Here I want to tread softly; let me say this—if the photographer is more interested in making





Fig. 4. A study in angles in which the line from elbow to elbow and along the thigh is parallel to the diagonal of the beam. Overhead lighting throws into relief the broad muscles which cover the back like a mantle.





Fig. 2. "Glare" first attracts the eye to the bright center of light, then along the outstretched arm, and down in a zig-zag route to the knee where great depth of tone carries the attention back to the starting point. "Achilles" type.

the beautiful model than he is, in making the beautiful picture, he had better continue doing angle shots of skyscrapers. He'll find greater success in this field.

I have been asked where I acquire material for male nudes. Gymnasiums always have some worthwhile subjects. The swimming beach is a prolific source, the athletic field another. Art schools will cooperate with camera clubs or group of serious workers in furnishing models. Professional rates average \$5 per session (about two hours). The amateur model is usually satisfied with a few prints. His ego is so gratified by your selection that often he is willing to pose.

However, he must be told that posing is no joke; it is hard labor. The model must learn to overcome mental as well as physical fatigue. Sit in your chair and stare at the lit electric bulb for a minute to get a slight idea of the model's viewpoint. Holding one position, muscles tense for even a short period, standing beneath hot lights, is no sinecure. The model must learn to have confidence in your ability

to shift lights with certainty and reason. "Rest Periods" must be provided. The last ten minutes of every half hour is fair. Never work your model to the point of exhaustion. It is poor practice, because the pose loses its freshness and spontaneity.

Encourage him with praise—it gives him something to think about while he is broiling under the lights and you are looking through the finder on your minicam.

Don't have your model step up on the platform and wait for inspiration. Plan your pictures beforehand. If you can sketch, so much the better. Explain the idea to him. Ask for his interpretation. Give your own.

Your ideas are limitless: Athletic poses, Symbolism, Mythology. Every picture tells a story, carries out a thought, means something. (Look at the examples of female nudes in magazines: The majority of them are sugary, simpering standstills, seductive sprawls or cropped out portions that look like dissections from a surgeon's operating table).

Lighting should tend toward the snappy side; soft negatives can be handled with a

(Page 87, please)



Fig. 3. "Voodoo Worship." When the model is a subordinate part of the composition, he may be kept in low key and out of focus, thus becoming part of the background.



# ALL ABOARD

## *The Picture Train*

*Success of summer excursions  
prompts railroads to plan  
winter camera trains.*

THE city folks got a break at rural picture opportunities when the picture train idea was introduced this year by the Metropolitan Camera Club Council, of New York City. A sure sign they like the idea is indicated by the fact that the first four trains carried more than 1700 camera fans.

At the moment of going to press we learn that the Council is discussing with the New Haven and other Railroad people the possibility of undertaking a series of picture-snow trains during the winter.

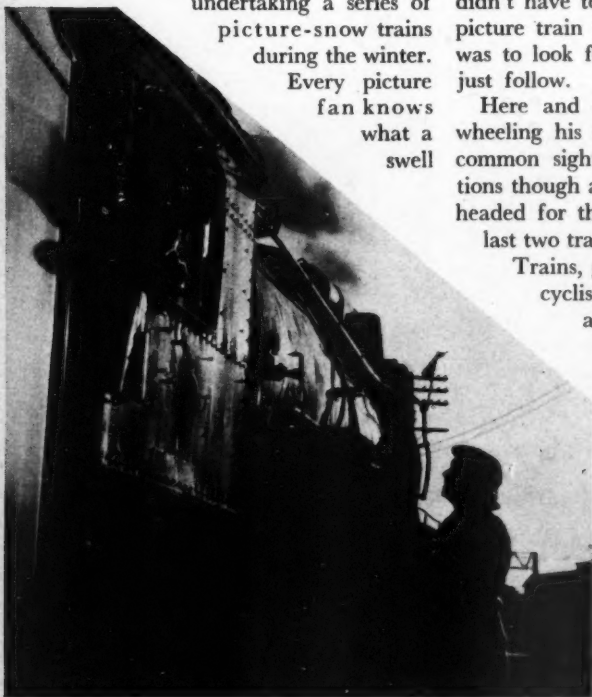
Every picture fan knows what a swell

shot a snow scene can make. Some interesting hints on the subject can be found in this issue of MINICAM under the title "The First Snow!"

The success of the series of four picture trains recently completed is all the more noteworthy because each trip was made on Sundays and required early rising. The train left Grand Central Station at 8:15 A. M. Picture hunters came in twos and threes and small groups, the most informal, care-free bunch in the station. You didn't have to inquire the location of the picture train track; all you needed to do was to look for people with cameras and just follow.

Here and there you spotted a cyclist wheeling his steed through the station, a common sight at European railroad stations though a strange scene here. He was headed for the picture train, too, for the last two trains had become Picture-Cycle

Trains, giving the would be picture-cyclist the alternative of bringing along his own bike transportation charges free or hiring one on the train for \$1.50 the day. And, would you believe it, the idea took hold so strongly there wasn't a bike left to hire a few minutes after the train landed. Each of the



Camera fans couldn't wait until they reached the "shooting" grounds.



camera trains invariably took the New England trail, the last trip, which was made on October 17, going to Great Barrington, Mass., in the heart of the Berkshires, where the autumn foliage and the distinctive fall lighting gave the minicamers unusual opportunities for scenic pictures. Prizes were offered for pictures showing "a bicycle and rider, either in the foreground or in the background." Another prize contest was sponsored by the Council itself with an award "for the set of contact prints which best tell the story of the four picture train trips," 50 additional photographs being selected on a Salon basis for exhibition.

The "Picture Cycle Train News" bulletin published by the Council was distributed to the passengers as a guide to bike and foot "hikes" and a careful and clearly drawn map was appended. Darkroom facilities for changing film were available on the train and if you happened to run short of film supplies there was a stock on sale at regular store prices.

The picture takers, in their eagerness to get as many shots as possible and to record every aspect of the trip, did not wait to reach their destination before

shooting away but made pictures as the train rolled along. Several were equipped with synchronizing flash guns and, perched on the backs of the seats, blazed away at groups here and there. One man made a flash exposure with his synchronizer operating a flash bulb at the end of a long cable strung half the length of one train.

The picture trains held this significance, at least to the present writer and patron of the last two trains in the series. The fellow with the box camera was just as eager and confident of getting a lot of good shots as the chap with the glitteringly chrome-finished camera Rolls-Royce and while some envious glances doubtless were cast toward the more expensive outfits, the train patrons as a whole were probably one of the most democratic assemblages one could meet.

Boys and men, girls and older women mingled enthusiastically, without patronage or condescension from the older hands. Men like Bob Leavit, William H. Zerbe, Mario Scacheri, F. Allan Morgan were just as eager for pictures as were the rawest rookies. The picture trains were the grandest demonstration of good fellowship and wholesome enjoyment one could find anywhere.

Parenthetically, when it comes to paraphernalia, the minicams haven't got too much to brag about, because some of them, anticipating every problem under the sun, brought along gadgets that filled small sacks.

And that brings us to a point we would like to make, speaking somewhat authoritatively as a "veteran" of two of the picture trains. For complete enjoyment, we strongly suggest the use of a small camera—and only one—accompanied by the minimum of accessories. There must be one miniature camera that you use more often than any of your other outfits, if you have more than one. Bring only that one camera, with sunshade, filters, cable release and a tripod. Of course, it is taken for granted you will come well supplied with film.

We expect to see the picture train idea spread to other parts of the country, for it deserves widespread support.



Cyclist-camera fans were very much in evidence.





FIFTH AVENUE

By JACOB DESCHIN

# TAKE YOUR CAMERA TO WORK

*By Jacob Deschin*

There may be justification for the "Sunday driver",  
but is there any for the "Sunday cameraman"  
— if he owns a minicam?

**I**T was on my way to work one morning that I caught a glimpse of sunlight on a Fifth Avenue skyscraper that made me stop in my tracks—my neck up in the air. The next morning, back I went bright and

early — with my Exacta, this time. I moved along the sidewalk trying to find the photographs I had seen and before I knew it, I was in a store entrance. There were mirrors on both sides of me making



each passerby look like triplets. A bus stopped and I pressed the shutter at 1/100th. The negative became "Fifth Avenue", seen above. But the picture I had come for had disappeared forever. Now, for insurance against "the picture that got away" I carry my Minicam "on the hip" (or shoulder) always ready for action.

A week-end is the time for leisurely picture-making, but Saturday's children, who work for a living—and that means most of us—are missing half the fun of their camera lives if they store their cameras between holidays. Pictures wait for neither men nor week-ends.

Some of us will carry an umbrella or a brief case and think nothing of it, but when it comes to toting a camera, it becomes a load. This doesn't apply, of course, to the real camera enthusiast.

Don't believe that just because pictures

"on the way to work" are taken almost "on the run" that they are necessarily of doubtful pictorial worth. Just the other day, Forman Hanna, the internationally famed photographer of the nude, told the writer that to preserve naturalness of pose, he makes use of snapshot exposures of 1/25th or 1/10th of a second, instead of elaborately posing his model and giving time exposures. Even Adolf Fassbender, the famous pictorialist and teacher of painstaking techniques in the production of salon quality photographs, finds nothing shameful in bustling after a subject to snap a picture before it can escape.

Of course, each camera worker must suit his equipment to his needs, but generally speaking, it seems best to limit one's self on work days to camera, medium filter, lens shade and an extra roll of film.

Don't let a rainy or cloudy morning discourage you from taking the camera with



A GREAT HELP

BY JOHN MULLER





#### CHINESE STONE FIGURE

A low angle, a red "A" filter, and panchromatic film was used to get the desired background for this "Laughing Faun", Leica photograph by Laurence Peters.

you. Many a rainy day has produced fine pictures. Even a cloudy or a misty morning has potentialities that may be unsuspected until you reach a subject begging you to appreciate its beauty. Make it a habit to pick up your camera in the routine way you pick up your hat and coat; it's a good habit, if you're a real camera enthusiast, and you can readily acquire it.

If you ferry to work, you can do either of two things: read the morning newspaper or watch for pictures. You can't do both, that's certain. Ferry time is picture time. Look about you at your fellow passengers. See what they're doing. Watch the lighting as it strikes them. Group

them in your finder or ground glass experimentally, this way and that, watching angles and composition. You will find candid shots galore, but you have to be cautious and make sure no one is watching, at least not your subjects. Not that they'll object, but what's candid or even worth while in a picture with subjects staring at the camera?

When you have exhausted the possibilities of the passengers, see what you can do with the sea gulls flying near the boat, with the shadow patterns cast upon the deck by the gate railings, with the splashing water at the side, the sky line in the distance and the sky and water all



about you.

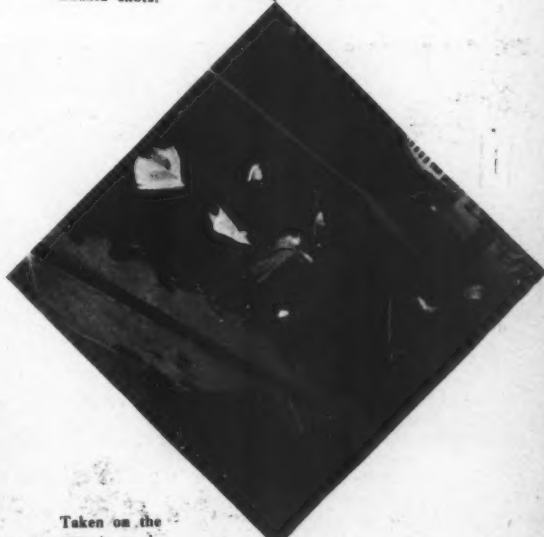
And if you take a train, trolley or bus, again you have passengers, candid prey, unsuspecting subject-matter rich in possibilities. You have to work more cautiously and under-cover here than on the ferry boat because you are closer to your material and the seat backs present something of an obstacle to hurdle. But you can usually think of some way to get your pictures without the danger of disturbing the passengers.

Pre-setting the focus by adjusting the distance scale is almost an essential in the majority of cases since you must shoot on the sly, guessing your angle as well as the focus, that is, without giving any more visual attention to your camera than is absolutely necessary. One man once got a very effective shot in a crowded subway train by lifting a miniature reflex camera high above the heads of the standing passengers, pointing the lens of the camera down while looking up into the focusing hood of the camera. Another shot that has been made successfully is that of the motorman silhouetted against the daylight brightness outside. Shooting through the window of the train, trolley or bus is another way of running up your "way to work" picture mileage.

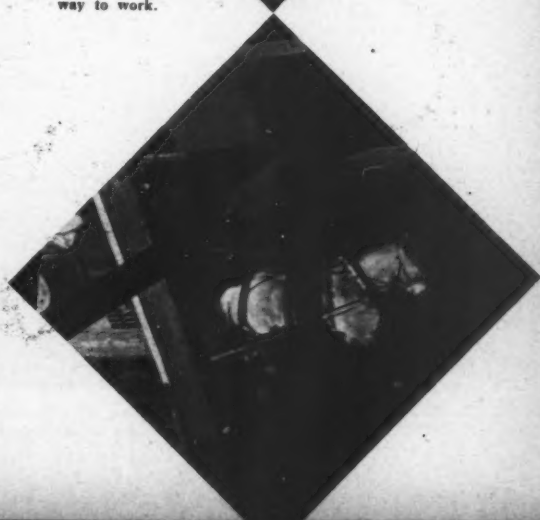
ELEVATED travel facilities offer a great range of subject-matter that is remarkably stimulating picture-wise. Take the "El" in New York City. They're planning to tear them down and maybe it's a good thing for tender ears, but personally, I have found a great



These are  
Exakta shots.



Taken on the  
way to work.





deal of comfort in them pictorially. What amateur has failed to admire and shoot the beams of light as they come shooting through the apertures in the elevated structure to the street below, and who has not attempted at one time or another an angle shot from the platform of the "El" to the street below? Similar structures are found in other cities and I am sure they have invariably caught the imagination and tested the powers of camera workers.

**T**HE greatest variety of picture material is, of course, to be met with in walking to work and since walking, in the majority of cases, constitutes at least part of

the daily journey to work, almost everybody who has more than five minutes to get from home to office should be able to avail himself of its opportunities. The mellow morning light illuminates all subjects with a softness not again to be seen until the latter part of the afternoon.

It seems to me there is no pleasanter time in which to take pictures than in this morning trek to work. At the moment, I am thinking particularly of the approaching snow-time. If you live near a park or pass by one on your way to work, be sure to rise particularly early the morning after a fresh snow fall. The low sun will cast

*(Page 82, please)*



On the way home from work, a relatively short exposure captured this silhouette of a newsdealer and his customer.





THE BASKETBALL PLAYERS

By KENNETH MILLER

## From The 'Rollie' Exhibit

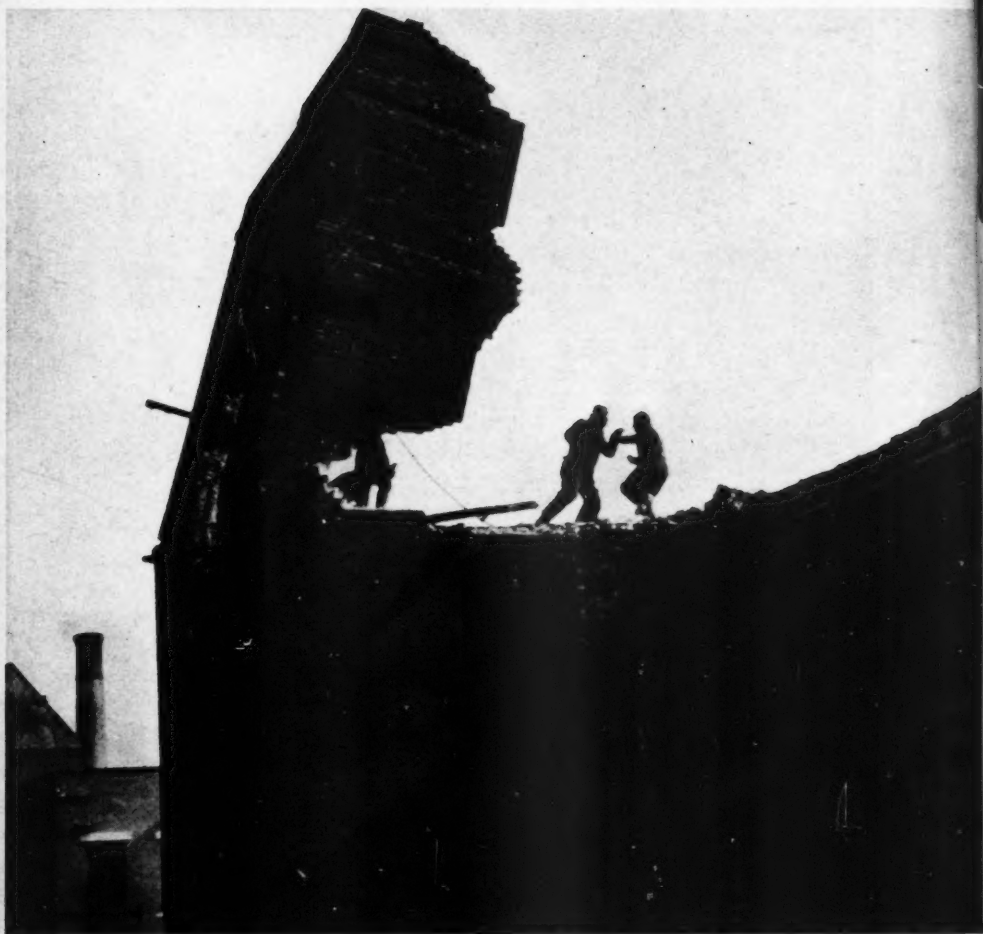
WE are indebted to the *Burleigh Brooks* exhibition of prize photographs made with Rolleiflex and Rollicord Cameras for the pictures on this and the following six pages. The discussions of the prints are by the photographers or written from information they supplied.

Kenneth Miller, a minicam fan and practising photographer for the past ten years, gives luck most of the credit for the above shot taken at 1/500 of a second at *f*4.5. "I lay on the floor of the court, practically on the side line and when the

team rushed at me, I closed my eyes and pressed the shutter.

"The next day I dunked the roll into a tray of contact paper developer and when the film became limp I knew it must be about cooked; besides it was stuffy in the room. After fixing, I rinsed the film under a faucet and fastened it to the door with a thumb tack. My mother says it is pretty except for the fly spots. I guess she means the print is grainy." I suppose all of us make accidental shots — but Miller is known to be a modest chap.





FEAR

By DAVID H. THOMPSON

"MY miniature camera had been with me but two days when I chanced to pass an old building in the process of demolition. A wall was standing and men were straining on a line which passed around it. Quickly setting stop, shutter, and focus, I waited.

"That wall was to fall and I wanted a picture of it. There were difficulties . . . the old bricks were stubborn, men went in to undermine the structure farther.

Minutes passed as I waited tensed for the collapse.

"Suddenly a shout—and I looked up to see men fleeing under a shower of bruising bricks. I turned away, feeling sick. Later in the darkroom I pulled from the hypo a crisp little square of celluloid which revealed a surprising thing. The negative depicted the situation a moment before my first mental image of it; the camera had been quicker than the eye!"





ARNOLD SCHOENBERG

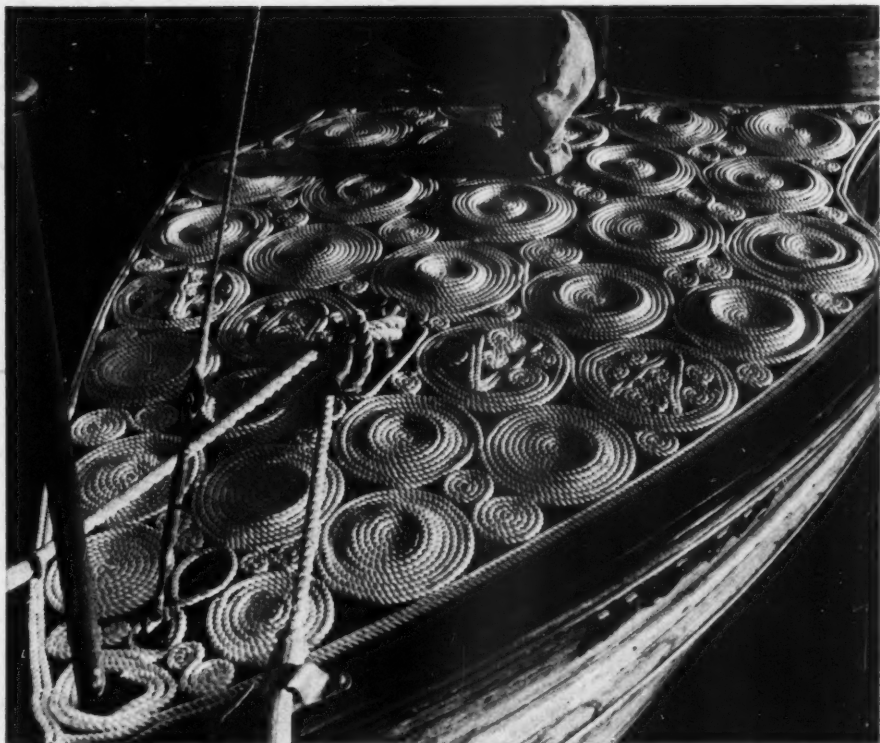
*Grand Prize Winner*

By JOHN GUTMAN

"When I first met Arnold Schoenberg, I was greatly impressed by his unusual strength, seriousness and the impressive character represented in the formation of his head. I decided to take his picture in

sunlight which I prefer for portraits of this type. I took three close-ups of frontal views when it dawned on me that the simple curves of his profile and especially the noble and large structure of his ear should





NAUTICAL DESIGN

By SIGFRID LARSON

be capitalized on to improve my portrait.

"I was about ready to expose for the fourth time when a fly sat down on Mr. Schoenberg's forehead. Instinctively I felt that here was the opportunity to emphasize the strange contrast between the small and unimportant fly and the large head on which it reposed. In a split second I caught the model's eye to keep him quite still and snapped the shutter. The main difficulty was to hold the camera still at 1/10 of a second exposure. This is dangerous and I do not recommend it to anyone else. My Rolleiflex was set at *f* 16 and I used a yellow filter.

"Naturally I know that although my picture won the grand prize in the contest sponsored by Burleigh Brooks, I still do not have anything near 'the perfect picture.' To me, the most important faults of the picture are that the spot of the fly should lie a bit more to the lower left; and

then, there is too little space in front of the face on the left side of the picture. I had to sacrifice that on account of disturbing background. The spirit of contrast that is keynoted in the picture by the small fly on the forehead is also carried out by the light, and the pattern of the model's shirt.

"If I took a picture of Mr. Schoenberg again I would do it in an entirely different way and do it with great directness that would show he is one of the most significant composers today."

"**N**AUTICAL DESIGN" was photographed in the harbor of the Royal Gothenburg Yacht Club. A sailor, on leave for the afternoon coiled the ropes of the yacht "just to show what he could do", and Mr. Larson whose minicam travels with him at all times took the shot at four in the afternoon at 1/25, *f* 12.





LINDY HOP AT THE SAVOY

By GEORGE KARGER

"THE Savoy Ballroom in Harlem is, to the one who wants to see Harlem night life in the raw, the place to go. It is a public dance hall for the Harlemites who want to dance. If he has no girl he can rent a girl. Orchestras play continuously and the dancing is the dancing of colored people.

"The Lindy Hop, with its intricate steps and possibilities for originality has become

the dance of the Savoy Ballroom. Every Saturday night there is a Lindy Hop contest and the contestants show in their dancing not only the many hours of practice, but the exhilaration and sheer love of dancing.

"The manager of the Savoy, who knew me (I had taken pictures of "Macbeth", which was played in the Lafayette Theatre in Harlem by colored actors) gave me





SWEEPING WILLOW

By WILLIAM FISHER

permission to shoot.

"My assistant and I went prepared to meet several problems which we knew we would have to face. The closely packed floor made it most difficult to get distance. Then, too, if the dancers knew they were being photographed they would become self-conscious and artificial. Posing was most to be feared, as this would entirely destroy the fresh unstudied atmosphere I desired to capture.

"The skin of colored people is easier to photograph than that of white persons,

especialy when the modern panchromatic emulsion is used, but the very soft rose lighting of the Savoy Ballroom, which compliments the colored skin so well, presented a definite photographic problem. The Savoy Ballroom in Harlem is so dark that one can scarcely see the object, either in the ground glass or in the view finder.

"I was a little skeptical of the outcome but regarded it as a sort of experiment, and took a complete series of pictures using a Rolleiflex Camera equipped with a Kalart Synchronizer, firing two flash bulbs



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"Birth Patterns" texture of bark and snow shown in this Rollei-flex composition by William Fisher. Exposure:  $f/6.3$  at  $1/25$ th.

simultaneously. One flash bulb would have been sufficient to get the shot but this usually results in a very flat picture with a shadow right behind the subject, giving an uninteresting, pasty appearance. To overcome this the second flash bulb and reflector handled by my assistant were attached to an eight foot wire. This required careful teamwork. We stayed close together until we had decided exactly where each of us was to stand, then he would shoot to the limit of the wire and the picture was taken.

"Flashlight exposures are by nature rather contrasty, so that it was advisable

to develop in a soft working metol-para-phenilendyamin-glycin developer, printing on tumagas paper which I chose because the beautiful deep brown-black tone of this paper lends itself so admirably to the particular milieu of the subject. The exposure was  $1/300$  at  $f/4$ .

"This particular picture would have been better had the girl been wearing a light or medium colored skirt instead of a black one, as it would then have formed a more definite center of attraction. What I like best about the picture are the swish of the skirt and the outstretched hands

(Page 76, please)





VENICE, OF COURSE!

By Joseph M. Bing, F. R. P. S.

Taken with a Makina, Anticomar f2.9 lens. Exposure was 1/50th at f5.6. Taken in late afternoon light in Venice. The print was made on a Chloro-Bromide paper and green toned.





## *How To Make a* SALON SUBMISSION

**Joseph M. Bing, as Secretary of the Oval Table Society, has managed some of the most important salon exhibits of recent years. In this interview, Mr. Bing sets forth the requirements for successful salon competition.**

**T**HERE is an orderly progression to the average camera fan's ambitions. He starts out by being amazed and pleased that he can actually take, develop and print a picture—any picture. Practically immediately thereafter, he wants to make very good pictures. There is a period of self-criticism and improvement during which the "masterpiece" of six months ago is scorned today. When, finally, he is satisfied with his results, he has reached the next and major stage of his development—he wants his work hung in a salon showing. He may even, somewhat later, decide to organize his own show, as a one-man exhibit or in conjunction with a local club. Either way, in the last two stages, he

will discover, if he has not known it already, the name of Joseph M. Bing, Secretary of The Oval Table Society, and America's leading sponsor of photographic salons.

In 1933, Mr. Bing and his close friends cherished the idea of an informal organization of ranking photographers who would use their means and influence to foster photographic causes. When, about a year later, he received an invitation from the Royal Photographic Society to assemble an American exhibit to be shown in London, the opportunity seemed ripe to put into tangible form his plan for an American sponsoring society.

Upon the return of the London show



and its exhibition in this country by the National Academy of Design, a group of younger photographers came to Mr. Bing in search of his cooperation in the formation of an International show. Instead of ambitiously leaping into the pit, older counsel prevailed and there was organized, instead, the Metropolitan Salon, an exhibit limited to those living within a radius of fifty miles of New York's Columbus Circle. There was also born, of this exhibit and its plans, The Oval Table Society, a parent society which has since sponsored a number of exhibits culminating in the currently running International Salon of Photography.

Why the Oval Table? Meetings for the original Metropolitan Salon plans were held at the Yale Club. When the question of a name came up, it was noticed that they were sitting at an oval table, and since the basic desire was for a round-table type of organization, Oval Table was but one short step removed.

The Oval Table Society, with Pirie MacDonald as president, Dr. Adolf Fassbender, vice-president, Dr. Maximilian Toch, treasurer and Joseph M. Bing, secretary, is without parallel. Incorporated as a "non-profit organization for the advancement of the Art and Science of Photography", it has remained precisely that. Through the years, it has gathered an executive committee, associates, commissioners and an advisory council, all without deviating from its original purpose.

In a large measure, this unity of purpose has been due to the guiding hand of Mr. Bing. Engineer, inventor and designer, as well as a ranking pictorialist in his own right, there is fortunately combined in him the qualities of artist and hard-headed business man, the ability to turn from a consideration of the grievances of an outraged salonist to a complicated dicker for the rent of a gallery. Running a salon consists of more than taking bows at a testimonial dinner, as the



GROSS GLOCKER GLACIER

By Joseph M. Bing, F. R. P. S.

Taken in Austria with Makina camera equipped with Anticomar f2.9 lens. Exposure was 1/500th at f8. Straight bromide enlargement, gold toned. A K-2 filter was used for the cloud effect.



directors of even the smallest of local shows soon discover to their sorrow.

When he is not spending his time or his money for the welfare of the Oval Table, Mr. Bing is president of Photo Utilities, Inc., an outfit responsible for many of the advances in modern photography. He literally gets up and lies down with his work, for he lives atop his offices in a penthouse into which he has gathered the art treasures accumulated in his constant European trips for new ideas in photography.

For months, Mr. Bing had thought for little other than the International Salon, incidentally the first important international exhibition of photography to be shown in New York since pre-depression days. It was open until November 30.

The International Exhibit, Mr. Bing insists, represents the final and crowning effort of the Oval Table Society. It has expanded its scope from the local to national to international field. But New York, in 1939, will witness the World's Fair, during the course of which there will certainly be another international exhibit, on a scale that would practically compel the participation of the only group capable of the organization and personal sacrifice to conduct such a venture. It is unlikely, in the event of an invitation, that either Mr. Bing or his associates would refuse to serve in the creation of a World Salon. Of course, they would serve without pay, for that is the cornerstone of their credo.

That Joseph Bing is a

ranking pictorialist in addition to his multitudinous activities, is proof once again of the falseness of the old saw which proclaims that you can't do several things well. You can, provided you possess a fund of furious driving energy and the ability to concentrate on the task in hand to the momentary exclusion of everything else. It is this quality of mind, generally one jump ahead of itself, that makes Joseph Bing hard to know and almost impossible to know well. Catch him in one of his rare moments of leisure and you will discover a warm personality and remarkable understanding. The superficial appearance of austerity is a combination of the abstraction caused by half-a-dozen problems at a time, plus the lingering traces of his formal Austrian education.

It was during one of those leisure mo-



ST. WOLFGANG

By J. M. Bing, F. R. P. S.

Taken in the town of the famous White Horse Inn. Shutter set at 1/50th at f5.6. Taken at 11 A. M. A difficult problem in exposure because of the dark foreground and the light streaming beyond the arch. A lens shade is an essential for pictures of this nature. Straight Bromide enlargement.

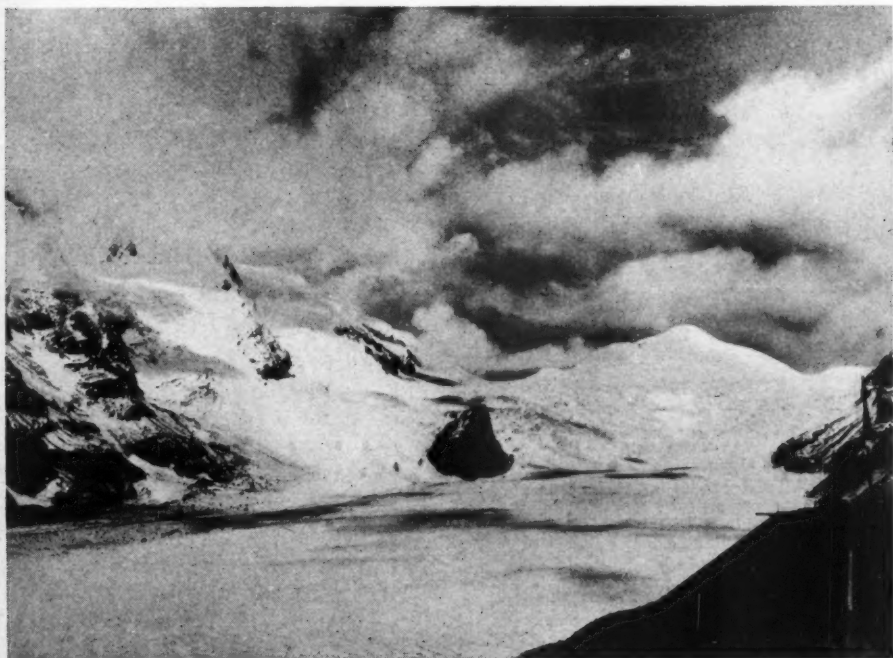


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ments that Mr. Bing consented to summarize his knowledge of salon submitting for amateurs ambitious to enter the lists.

"What is the procedure that will yield the best chance of being hung in a salon? First, follow the rules exactly. Most salons specify a maximum and a minimum mount size, occasionally a maximum print size. Frequently a preferred size is quoted. So far as is possible, keep to the average size. In many salons, exhibition space is a problem. All things being even, as between a picture that fits conveniently into the planned space and one that will cut down the number which can be shown, the smaller will be favored.

"It will be worth your effort to make a fresh print for a salon and to pack and ship it as carefully as you can. No judge relishes the idea of picking a picture that looks as though it has been kicking around all the little exhibits for years. Even though he may never have seen this particular picture, the thought will be in the back of his mind that it has been in circulation for a long time and that its owner cannot have any too high an opinion of it or he would have exercised greater care with it.

"Never send out a picture until it is as technically perfect as you can make it. Except in the rare show where it is specified that prints must bear no hand-work, it is inexcusable to send out a print that bears minor blemishes such as dust marks, scratches, etc. Rejection under those conditions is almost a foregone conclusion.

"Your chances for acceptance increase proportionately with the originality of your subject matter. Remember that there are sometimes as many as thousands of amateurs submitting to the same show. The number of routine shots that will be offered is enormous. Still another pretty landscape or routine portrait simply does not stand a chance. There must be something about your picture, its composition, the idea behind it, that sets it off from the usual run of submissions.

"Tastes in salon pictures run pretty much in waves. One year, strong angle shots will seem to be favored, another year

the control processes such as Bromoil and Carbro will appear to be in the ascendancy, the third year, something else again. Go to salons, study the reproduction of salon pictures, acquire a knowledge of the sort of work that is being favored. That does not mean you should imitate, but rather gain acquaintance with general trends.

"Most salons require a modest entrance fee to cover the cost of packing and handling the bulky prints. This should be sent under separate cover, together with the entrance blank since to enclose them with the prints will make the entire package first class mail.

When shipping to foreign countries it is of the utmost importance that the package be plainly marked: 'Photographs for exhibition only. Not for sale. No commercial value. To be returned to sender. May be opened for postal and custom inspection.' It sounds elaborate, but failure to comply may mean the detention of your pictures beyond the salon closing date and even, on occasion, the complete loss of your pictures.

"Don't expect any cash reward for being included in a salon hanging. The honor of being picked is its own reward. If there is any rating of merit, the top awards are generally certificates, or a more elaborate label for the back of your picture, or, rarely, medals of no intrinsic value. Salons are not run for profit, certainly not for the profit of the hard-working committee responsible for producing the exhibit.

"Expect and be reconciled to the thought that an occasional print is going to get lost or damaged. These are the normal hazards of shipping and should be viewed with as much philosophic courage as you can muster. If you will insure your packages and provide enough return postage for their return the same way, the loss in transit will be cut down considerably.

"Finally, give the salons a break. When, as you certainly will, you have had a few pictures accepted and hung, don't keep the same old shots going the rounds. You will do your reputation as a photographer



much more benefit by submitting fresh, new pictures than by shipping out old favorites—good though they may be—with the backs crusted with the labels of fifty previous exhibits. Certainly, you have the right, and in fact are expected to, send out your prize shots to more than one exhibit. But treat them like faithful servitors. After a reasonable period of time, they are entitled to be honorably retired."

**A**CCIDENT and design set a provocative stage for those visting Mr. Bing the first time. As you leave the elevator at the twelfth floor, and walk down the corridor looking for "Room No. 1209," you arch an eyebrow in consideration of the huge floor plan office you had expected. The door of room 1209 is equally disarming. It says neatly enough:

JOSEPH M. BING  
*Consulting Engineer*

You accept this information and enter. You are in a pleasant office with desks placed far apart, and light streaming in through large windows. A man in a subdued college blazer is pacing up and down in front of a table dictating a letter. He punctuates his remarks histrionically and switches languages several times. A young man stenographer, undaunted, takes it all down.

You overhear a few well-turned phrases, some bon mots that are beauties, and suddenly realize the smile on your face must look like a simper. At that moment the man in the blazer whirls sharply and descends upon you. His heels click, but his bow is distant.

"Yes?"

The man is so imperial in his bearing that you cough and look down at the floor for a moment to reassure yourself that you are here on invitation to discuss some of your prints the Oval Table wishes to exhibit.

You mention your name.

Mr. Bing shows no emotion admirably. He doesn't even look you up and down. Instead he turns sharply and tosses a "Follow me" over his shoulder. You half trot to keep up with him. The route you

follow begins to look like a marathon. Offices open up into other offices, and these open up into store rooms. You turn a corner and Mr. Bing has disappeared. You make up your mind to look unconcerned and start to revolve on a full axis better to survey where your host has gone. You find him right behind you holding open a little door that leads up a drab flight of stone stairs. You walk up saying nothing.

At the top of the stairs you open a kind of a heavy fire door and your eyes start popping. Here, in the flesh, is a luxurious penthouse as only the movies show it to be. Everything is there. Things you never dreamed people you would meet could own. You feel like a provincial as you gawk at priceless paintings, gorgeous rugs, lovely carved furniture, jewels of a by-gone day. You know you look like a goof with your mouth open, but you don't give a damn. It is all so elegant that your emotions get tumbled over themselves trying to register what you feel. You come down to earth with a bang as a great black five-foot long dog charges into the room and makes directly for you. You decide to stand your ground, which you manage to do by closing your eyes at the last moment, just before a staccato command from Mr. Bing brings Arno, the giant black police dog, to your feet, nuzzling for your coat pocket.

Mr. Bing talks to you about photography, about the Oval Table, and what he hopes to accomplish for photography. You feel lifted. The man's whole being goes into every word he utters and you listen enchanted. You say to yourself, "By golly, this is the real thing." And you are right. It is.

After your consultation you walk down stairs, through the offices and into the little reception room. The office has stopped work, and everyone is having tea. Several trim German maids in blue and tan uniforms carry small trays about. There is a pleasant camaraderie, and you walk out feeling, somehow richer, for having known, even for such a short time, one of the Kings of photography.



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## 'Rollie' Shots

(Continued from Page 69)

of the man. Both suggest a life and movement otherwise unobtainable. Without the swirl of the skirt the picture would lack the feeling of abandon which makes it new and interesting." William Fisher's two pictures on pages 68 and 69 are excellent examples of composition. Mr. Fisher is an art director of the Federal Advertising Agency and suggests all individuals with an art training background to take up photography because of the special advantages such individuals have.



ARGUSKIT

The above photograph shows an open and closed view of the new complete Arguskit cabinet announced specially for the holiday season. The list of items included are:

- One Model AB Argus Camera
- One Model E Argus Enlarger
- One Model CP Argus Projector
- One S-1 Lens Shade
- One S-2 Portrait Attachment No. 3
- One S-3 Copying Attachment No. 2
- One S-4 Yellow Filter 2X
- One S-5 Yellow Filter 4X
- One S-6 Rubber Lens Cap
- One S-7 Lens Accessory Case
- Two Dozen Glass Slide Binding Sets
- One "Arguslide" Binder
- One Arguskit Utility Cabinet

The total retail value of these are \$55.70. For the holiday season the price is \$50 at any photograph dealer. The address of the manufacturer is International Research Corp., Ann Arbor, Mich.



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## *How to Interpret Personality in* **PHOTOGRAPHING FRIENDS**

*By William Z. Kimball*



Camera: Rolleiflex under one large photoflood, 1/300th at f3.5, Agfa Superpan.

**P**HOTOGRAPHY, it has often been said, is simply painting with light as the pigment and lens as the brush. If we accept this analogy as true to photographic fundamentals, why not, then, apply a painter's technique and perception to the rendering of our subjects? Why not *interpret* the person we "snap", instead of

merely recording a faithful image of physical characteristics?

A gentle way of damning a painter's work is to classify it as "photographic rendering" . . . no insight into the sitter's personality, no capturing on canvas the inner spark that delineates individuality. A photographer's may be open to the same





"SPIRIT OF THE DERBY" . . . Rolleiflex . . . 1/10 at f3.5 . . . on Agfa Superpan . . . natural light inside the Club House at Churchill Downs on Derby Day.

condemnation. Get out your album and look at some of the snapshots you took, oh, say three or four years ago. There's one of good old George Brown. Haven't seen him for years. Snapped this on a

fishing trip up in, lemme see, yes, we fished the Minnesota lakes the summer George went along. Oh, so George wasn't a regular partner on your fishing jaunts? No, just that one. The old boy didn't care



much for fishing. What did he care for, then? Well, George was sort of a convivial soul. Liked crowds. And lights. And something doing all the time. He was rather lost, up there in the woods. Is this the only picture you have of George? Yes, it is. Always kept it to remind me of him, after business took him to another city to live. Not a bad snapshot, is it?

No, it isn't a bad snapshot, technically. There's a nice rendition of a man holding up a rather meager string of fish. The lighting is good. The composition is excellent. But is that George Brown? Not by a city block!

Your old-time snapshot of George Brown tells you here is a fellow some five feet eight inches tall, around a hundred and sixty pounds, wearing a rather ragged sweater and corduroy pants that could do nicely with a trip to the cleaners. And that's all it does tell you. There's none of George Brown's personality in it. None of his individuality. None of that certain something about him which distinguished George Brown from numerous other friends who stood around the same height, weighed in the hundred and sixties, sometimes fished in sweater and corduroys. For all that seemingly excellent little snapshot tells about him, George Brown is "just another guy named Joe". Let's see what *might* have been done in preserving George Brown for posterity—and for your own personal memory—with light to paint with...lens to spread it on your film... and *insight* to guide your composition.

We'll start by forgetting all about our camera. After all, whether it is a dollar box or a five hundred dollar masterpiece of intricate craftsmanship, the camera is simply a means to an end. So, let's establish that end. Set our goal, as it were. The initial step is to sit down in a good comfortable chair, cock our feet up in the air (somehow, inspiration seems to arrive more readily when one is perched precariously on the back of one's neck) and start to mull George Brown over in our mind. What is there about him that we can capture, in a picture, so that our print will say undeniably "this is George

Brown" rather than "here's another guy named Joe"?

We don't have to worry about what George looks like. The camera will take care of that. What we must strive for is what seems an almost ridiculous impossibility . . . to picture something that does not appear to the eye, and, therefore, does not appear to the camera. But can't we *make* it appear? Yes, we can. And here's how we go about it.

George Brown, we decide in thinking him over, is really two persons. There's the hard-headed George who is a successful businessman and there is the light-hearted George who is a very swell person with whom to spend your idle hours. Let's discard the businessman angle. We don't want our personal portrait of George to recall him as a captain of industry, for that is not the angle on which our personal friendship is based. Alright, we like to play with George. Let's put him in some surroundings that say, right off the bat, a grand guy to play with. But wait a minute, that brings up another question. Is George a sportsman or a spectator-sportsman? Hmm. Well, George is at his best when some one else does the sweating and straining and he does the side-line enjoying. That's it. George and I on the sidelines somewhere. That's the way I want to be reminded of him. Now, where? Well, that's up to you and your own particular George Brown. Pick whatever you most enjoyed together. Eliminate yourself from the picture, for you'll be looking at the snapshot for years to come and will be there in spirit every time you drag your album out. Alright, you have your setting for this photograph that is going to interpret the personality of your friend.

Next comes picking the "props". Get some atmosphere into it. There's a "George Brown" pictured on the opposite page, in a carefully considered setting with just enough "props" to accent the set. Field glasses have many uses. As a picture prop in this particular instance they say "horse racing" beyond any question of a doubt. That's prop number one—with a purpose. Number two is the glass. It's





"SUNSHINE GIRL" . . . While covering the eyes may break a photographic rule, it is not only justifiable in this case but sets the very keynote of the personality being expressed in the photograph. *Sunshine* is the be-all-end-all of the subject's philosophy. The choice of white-rimmed sun-glasses, however, is essential, for the highlight provides a needed contrast. Exposure 1/100 at f22.

half empty. That says "George" is having a swell convivial time. It isn't in his hand by happenstance. It's another "prop" with a meaning, with a definite bearing on the personality portrait we are painting with our camera. The crowded figures on either side and behind say "gregarious" . . . likes to have fun in crowds. And there we are. We title the picture "Spirit of the Derby" . . . not only because it expresses the mass feeling that runs rampant in Louisville on Derby Day but because a

memory of our own particular "George Brown" draws just such a picture in our mind. This "snap", when we take it from our album a dozen years from now, will conjure up many more intimate memories than an old-style snapshot in any surroundings that happened to be available. It will make "George Brown" live again, just as we knew him when we had so much fun together.

It took quite a few words to get that idea across, so let's summarize the story in



a brief outline. Here's a simple way to go about changing an innocuous little snapshot into a vivid interpretation of personality. First: think about your subject. Second: try to express your thoughts in single words or simple phrases, such as vigorous, congenial and the like. Third: pick a setting that pictures, by the atmosphere it expresses, the descriptive word or phrase you have chosen. Fourth: include such "props" in the picture as emphasize that description. Fifth: take your picture, with proper regard, of course, to all the technical aspects which we do not attempt to cover here.

If you feel a bit at a loss, trying to express a personality in a single word or phrase that lends itself to pictorial adaptation, you might have a lot of fun, some evening, making a game of the process. Get a group of friends together. Discuss each other, or, as usually happens; some absent member whom you all know. Try pinning one-word descriptions on yourself. Invite others to do the same. Then take cracks at each other. It's surprising how much enjoyment you will find in it . . . and what a wealth of material you may discover for creating true "personality portraits" of your friends.



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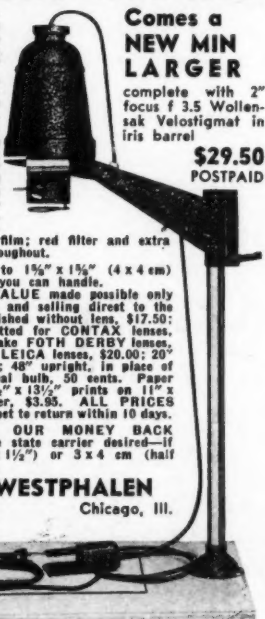
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## Take Your Camera To Work

(Continued from Page 62)

the shadows of the individual particles of the snow blanket and provide texture that is priceless. Snow shovellers at work in the streets, snow piles on stairs and cans will offer picture chances some of which you will have to get right then or never. Later in the day, the snow becomes dirty or broken up, the sun melts the surface and it all turns woolly and uninteresting.

Speaking of street scenes and the things that go on in them during the daily routine of town and city life one recalls the figure of Eugene Atget, who roamed the streets of Paris in the early part of this century photographing every aspect of the city's life, leaving at his death an amazing collection of photographs that mirrored practically every detail of that grand city of the Old World.

WHILE it is doubtful whether you would care to do the relatively humdrum job of photography that Atget accomplished, for he was essentially a recorder and not an interpreter, Atget's work suggests the possibility of making a series of pictures of various aspects of your town's or city's life slanted from a point of view peculiarly your own.

Stroll along the streets, shoot through windows, up at buildings, down at street workers making road repairs. The street hawker demonstrating a new gadget to an interested semi-circular audience will have to be "shot" from above. If a fire engine comes along try to catch it as it rounds a corner.

About this time of year it may be too dark for pictures when you leave the office at the end of the day—but wait—a f3.5 lens was rapid enough to snap that silhouette of a news vender and his late customer.

The reader may feel I have outlined a strenuous life for the man or woman who follows photography only as a hobby. But bringing a camera with you to work is little trouble for the picture opportunities that await you and the possibility of running across a "whopper." That one shot will repay you for everything.



**"HAPPINESS CONTEST"**

The response to this contest was so great that it was impossible for MINICAM'S "Happiness" Contest Editors to judge all entries in time for this issue.

The entries show that love, laughter, kids, marriage, and receiving Christmas presents are among our reader's chief concepts of happiness. Subjects were treated in both literal and symbolic manners. It has been a pleasure to look at these contest entries. The greatest possible care has been taken of all photographs, and we are insured against loss by fire, wind, and theft.

As we cannot announce the winners before every entry is opened and considered, it is necessary to postpone presentation of the cash prizes until January. All entries will be mailed back as soon as possible.

The Omega Enlarger has a dust-proof negative holder which should go far to eliminate spots due to dust on the negative or diffusion due to dust on the enlarging lense. It is made by Simmon Bros.

The Alan Photo Meter is a disk-shaped exposure guide for all cameras and sells for \$1.00. It indicates proper exposure by adjusting the disk's tables for time of day, kind of film, filter, etc. It was designed by Dr. J. Louis Freibrum, M. R., of Los Angeles.

Film for your 8 mm movie camera is only 60c for a full length 30 foot reel.

The new See Sharp Focusing Device distributed by R. P. Cargille, 118 Liberty St., N. Y. is designed to provide accurate and easy enlarger focusing. Although only 2½ inches high it provides a brilliant as well as a magnified image. No adjustments are necessary on the device so both hands are free for focusing.



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If used for contact printing, the print will be diffused in proportion to the thickness of the glass which separates the negative from the contact paper, so celluloid is better than glass.

**Question:** Whenever I make a copy of a photograph I get a flat negative, although I get good contrasty negatives with other subjects.

**Answer:** A frequent cause of flatness in copy work is over-exposure. You can make a test strip by withdrawing the slide in steps of an inch, each exposure doubling the previous one. If you are using a light white background for the copy print, light from this background may fog the negative. Mask print with black paper or cloth.

**Question:** What is the cause of the yellow stains on some of my prints?

**Answer:** These probably are developer stains. If a print is incompletely immersed in developer, oxidation takes place on the part exposed to air, and the result is a yellow patch. Yellow stains also can be caused by over-development, high temperature, or frequent removal of print for inspection or local treatment. The development time for contact papers usually is 45 seconds; for bromide papers, 1 1/2 to 3 minutes. Stains also may be caused by lack of acid in the short stop or fixing baths. Use fresh solutions.



# Child Portraiture

(Continued from Page 25)

will be a look of disappointment. Keep this up for a while and keep taking pictures at the same time. You are sure of getting good ones. With little girls, you might let them hold a doll. This gives them something to do with their hands. With a little boy, let him hold a small boat under his arm. This will make him look and feel natural. Many things will come into your mind when you start working. If there are two, or three children, have them straddle the piano bench, but keep them close together, do not let them sprawl. Have them sideways to the camera and looking over their shoulders. Make the photograph from the waist up. Very fine pictures are obtained in this manner, especially if you use something like the colored cups to interest them.

If you have kittens or puppies, by all means use them in the picture. They will add to the pictorial value and help you get naturalness of expression.

When photographing outdoors, you can pose children on fences, garden furniture, or toys. Or a sun dial is helpful for a pictorial idea. Children will fall into natural poses with these objects. Don't have children look into the camera when photographing them with these things or the result will only resemble an ordinary snap shot. Have them turn in the direction which will help you with your story interest in the picture.

For candid shots, pretend to ignore your subjects while you fool with your camera or look away. Leave them to their own devices until you see an interesting pose. Then aim and shoot; and ignore them until the next opportunity presents itself.

Remember, there are pictures that only interest the people in the immediate family and there are those which will interest everyone, such as those seen in exhibitions and magazine illustrations. It's the latter type that you want and you can get them with thought and care. Take your time and study your subject, then shoot away.

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## Book Reviews

"PHOTOGRAPHIC AMUSEMENTS" by Frank R. Fraprie and Florence C. O'Connor, *American Photographic Publishing Company*, Boston, 247 pages, illustrated, 8½ x 10¾, \$3.50.

This book is a classic in its field, having gone through eleven editions in 40 years. It is a reference work for every photographer who wants to do trick shots. Among the subjects covered, to mention only a few, are: composite photography, invisible portraits, photomontage, photograms, bas-reliefs, trick effects in amateur movies, infra-red photos, table tops, stereoscopic photography and making photographic greeting cards. Some of the material that went into the first edition still holds interest and new material has been added. Hardly anyone can read the book without finding new photographic stunts or at least tricks he had long forgotten. The book is full of illustrations and there is inspiration in every page.

The detailed and illustrated article on combination printing will interest every man who ever tried to put clouds into a background. The book was not written as a textbook or a thorough treatise on any of the subjects included, but rather an appetizer to awaken desire for investigation and experiment. A bibliography and table of contents is included.

"MAKING AMATEUR PHOTOGRAPHY PAY" by A. J. Ezickson with an introduction by Willard D. Morgan, *National Library Press*, New York, 160 pages, \$1.00.

A. J. Ezickson has been identified in an editorial capacity with many of the leading news photographic organizations and is now on the staff of Wide World Photos. In his practical book, he discusses news photography from the point of view of the freelance who wants to sell pictures. Chapter I lists picture syndicates, publications and other markets giving their addresses. There is a good chapter on the miniature camera getting the news.



The introduction, by Willard D. Morgan, contribution editor of *Life Magazine*, should be read by everyone who desires to contribute to *Life*.

"HOME PORTRAITURE" by H. G. Russell. Published by *Greenberg*, New York. 108 Pages, 5½ x 8½ inches, \$1.50.

With special emphasis on the miniature camera, the author tells in a simple and straightforward way how the beginner can make good portraits without expensive equipment.

Any of the above books may be secured from MINICAM at the publisher's price, postpaid.

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G D X (fine grain developer) 32 oz.	1.10

### Variations in Form, Part II

(Continued from Page 55)

main source of illumination should come from above and from the side. This separates the muscular structures and adds bulk.

Backgrounds should be kept simple and plain. Use a blank wall or a wall covered with dark material. If you have a white surface, keep the light off it, and it will photograph dark grey. Interesting effects can be secured if the shadow is cast behind the model and on to the backdrop.

Outdoor photography doubles the scope. We have unlimited clouds, foliage, shoreline and rocks. However, the same rule remains—try to keep them simple and handle them as masses and not as niggling detail.

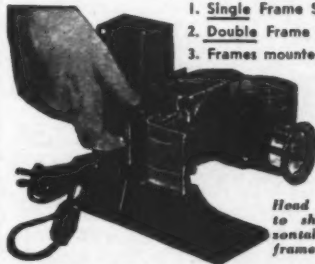
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New York

loss of a good negative by being stingy. Many opportunities are lost because of incorrect timing or accidents in processing film.

The minicam is supreme in the field. Its light weight in transportation, wide aperture for poorly lit locations and high shutter speed in fast action, make it invaluable. Filters can be employed to great advantage for sky backgrounds and speed-flash technique will render unusual results.

Unwanted hair on the body of the model is a stumbling block to the inexperienced. It is an awkward topic, but I won't sidestep it. The problem can be solved by actual removal, or, controlled by lighting and in print control. Rough surfaced papers will make it disappear completely, or to a great extent. Diffusing while enlarging, with silk material, held a few inches below the lens and above the easel, helps. Minicam film cannot be successfully retouched, but paper negatives can. Paper negative prints may even be used "as is" since coarse grain breaks up the surface.

Pleasing results can be secured by toning the enlargements in sepia—bleacher and re-developer—or the hypo alum method. Variations in color will be produced in hypo alum when it is only half-toned, resulting in shades of brown, grey and black, with brilliant highlights.

**B**ROADLY speaking, male physiques can be considered in three groups—Hercules, Achilles and Ballet.

Hercules has massive shoulders, thick waist and heavy thighs. He is slow moving but has great strength. The muscles are chunky and well defined. You are familiar with Rodin's statue "The Thinker".

This type is represented in Fig. 5 by Sigmund Klein who is a perfectly proportioned "Hercules".

Achilles has wide shoulders, too, but the waist is tapered down, giving the torso the shape of a wedge. (See Fig. 2). The muscles are flatter and longer and the comparatively small thighs lend a feeling of speed and agility. Track athletes, acrobats and swimmers, like Weismuller, are examples.



Ballet (for want of a better name) is the smooth, willowy kind. The general build is slender and graceful. This is the most difficult type to engage unless you know the dancer personally or through connection with the stage.

**B**EFORE we advance to the discussion of the accompanying illustrations, I want to say a few words about the man who took them. They are by John Muller, a pictorialist widely known and well liked by those in the craft. His knowledge of anatomy was not gained from books, but at first hand in the field of sports and in the physical culture studio. He does magic things with light.

Fig. 1 is titled "The Helmsman". We planned that as the symbol of a mariner at a steering wheel. We had no prop to fill the requirements, so we took apart an old table and used the top. (No puns about table-top photography, thanks).

In contrast to the curve of the helm, was the right arm, straight and rigid. The body is slightly bent to conform with the action, at the same time, bringing out the "latissimus dorsi," the broad muscles of the back. The deep shadow at this point carries the eye along the pectoral (chest) muscles, along the left arm, along the curve and up the arm to the start, in clockwise motion. The face was kept in shadow to minimize its importance, yet the heaviness of the jaw ties up with the stubborn resistance of the twisting wheel.

Fig. 2 is titled "Glare!" (Mr. John Muller thought it would be a good idea to sell to an automobile head-light manufacturer to use in his advertising. After several attempts and no favorable replies, he folded the prints under the leg of a shaky table. My furniture is in good repair, so I still possess this print).

The eye is first attracted to the bright spot of light, travels along the outstretched arm, across the shoulders, then stops at the elbow. From here it tumbles in a zig-zag route to the knee and in consequence of the depth of tone at this point, breaks across the other knee and returns to the starting point.



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Analysis of this order will assist you in your own compositions. It will decide beforehand or afterwards whether the eye follows a line of futility or of purpose. It is similar to walking about aimlessly, compared to going in a definite direction to a definite point.

Fig. 4 is a study in angles. The prop employed, was a heavy, square, wooden column, covered with craftex, a coarse, plaster-like mixture. After keeping the pose a few minutes, I became shaky and Mr. Muller yelled, "Hold it, this isn't a moving picture." So hold it I did.

Note how the length of the beam is parallel to the line from elbow to elbow and the right thigh. The overhead lighting throws into relief the muscle running up from the base of the spine, where it joins the broad muscles of the back; covering the shoulders as if with a mantle. Flat front lighting would change it to a dull, plane surface. You can easily see how each component part is braced, leaving no weak spot in the set-up.

Fig. 3 shows the use of the model in a subordinate capacity. The mask was the major item; the model was put in the picture space to convey the idea of "Voodoo Worship." He was kept in low key and out of focus to minimize his importance.

I trust that I have conveyed to you the unlimited possibilities of male nude photography. The human body is composed of the basic structure of all things—the cone, cylinder and sphere. It has surface texture that varies from soft flesh to hard muscle. It is plastic and adaptable to arrangement.



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**Photographing a Murder Mystery***(Continued from Page 43)*

dovetail connection between the written and photographed elements of the story, Mason had to rewrite parts and I had to retake scenes. The layout and design of the book was up to me.

Some photographers don't like anyone around when they are shooting, but that doesn't worry me at all. Two minds are better than one. Mason was on hand much of the time and contributed many valuable suggestions. To him goes all the credit for the original story and the written words which cement the whole narrative.

Our publishers were Renyal and Hitchcock, 386 Fourth Ave., New York City, and it occurs to me that they might be interested, as I suppose any large book publisher would, in another pictorial murder mystery, or other type of story told in photographs. The tremendous popularity of the movies show the preference of the public for pictures. If there are any questions I can answer I would be glad to share what information I gained on this job with other experienced minicam fans.

**What Is It?***(Continued from Page 16)*

degree of unsharpness, the calculated relative aperture and the lens extension, the calculation becomes complex—and too often the beginner is misled through a slight error in some one factor. Tables of depths are available upon request from the manufacturer of your camera, as well as special tables of depths for use with the various types of macro reproduction equipment. These tables will serve as an approximate guide, but as you will always focus upon the ground glass screen, the best final guide is vision. Examine the image upon the ground glass screen and then stop down until you have the desired sharpness—and remember that stopping down carries with it the relative change of five times we have noted. Thus the lens barrel shows us  $f4$  we know it is  $f20$  with a ten-inch extension. Likewise  $f8$  on the barrel means really  $f40$  for a ten-inch ex-



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tension or  $f/20$  for a five inch extension and so on. Usually an aperture of  $f/55$  to  $f/90$  ( $f/11$  or  $f/16$  as marked on the ring) will be ample for the ten inch lens tube.

... and just to reassure you Contax and Leica owners who think we have made a typographical error, these cameras are used with ground glass focusing screens when used with the high power reproduction accessories. Some inexpensive low power accessories depend upon measurement, but the really efficient reproduction stands include a ground glass—and a magnifier for ultra-critical focusing.

The last point which we shall have to consider is the lighting. Be careful to illuminate the shadows. In macro work the object is so small compared with the reflecting surfaces normally used (the walls of the room) that the shadow illumination is often inadequate. It is advisable to surround the object with a square of white cardboard, about six or eight inches square and two to three inches high. Cut openings for the light to pass through if necessary. This forms a miniature room and the diffusely reflected light will result in much better shadow illumination than will be obtained by the use of single surface reflectors.

Ordinary house lighting bulbs may be used, but if you plan to get into the field extensively the "hammer" type of miniature microscope lamp is highly valuable. These are really baby spotlights measuring about 1 x 3 inches and mounted upon flexible stands. The rules for lighting are the usual ones. Do not have such uniform illumination from all sides that the roundness and structure of the object are lost. Have enough overbalanced light on one side to produce visible cast shadows, but be sure that these shadows are illuminated to a sufficient degree to produce detail instead of "ink spots".

The film to be used is preferably a fine grain, moderate speed panchromatic. The object won't move so you can expose as long as you like.

This covers the technical points of making the "What Is It" pictures. As to their use, it is easy to make a round cornered



mask the size and shape of a playing card and to enlarge through. Ordinarily paper may be used, but to make a real "deck" of puzzle cards, use positive stock coated on milk white celluloid such as "Ivora". After development trim around the mask line; and then pile the whole deck, shake it down to get all the cards in the same relative position and clamp the deck between two pieces of wood in a vise and with file and sandpaper, trim the edges uniformly. This will bring all the cards to exactly the same size so that they will "square up" just like a deck of playing cards. To protect the emulsion, each card may be given a coating of negative varnish (obtainable from any photo dealer).

Any number of cards may be included in a deck, and you may have one, two, three or four of each subject. Each card should bear an identifying mark on its face similar to the "index" on an ordinary playing card.

One idea is to have the cards in pairs such as a collar button and a button hole, salt and the top of a salt shaker and so on. A certain number of pairs are given each guest and the first one to correctly match the pairs wins. Another way to use the cards is to deal them as in stud poker. As each card is dealt the one receiving it is given ten seconds to identify it. If he fails it goes to the next player. If it goes around the table it is placed in the discard. The player identifying the subject keeps the card. The player with the greatest number of cards wins. When there are fifty to sixty subjects the game may be played repeatedly, then it becomes a memory test, because most players will forget the names from game to game.

### New York One Man Shows

The Miniature Camera Club of New York is sponsoring two important one man shows of projection prints from miniature negatives on the mezzanine lounge of Midston House, 22 East 38th St. The first show is 50 prints by Helen T. Farrell, from December 2nd to the 15th. The second is 50 prints by Bob Leavitt from December 16th to the 30th.

## Bass Bargaingram

Vol. 27, No. 4 CHICAGO, ILL. December, 1937

Bass says...

The camera fan's conception of Santa Claus is of an old man with whiskers who carries a pack filled with filters, sun shades, lenses, tripods and shiny new cameras. Pardon us... but we've got everything around here but the whiskers.

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## Trade News

The Robot Camera has received considerable publicity as the camera which makes pictures with machine-gun rapidity, but this does not mean that it is designed only for sequence pictures. With a Robot, by taking a number of successive exposures, you are sure of capturing the psychological instant for the best shot.

"The Camera That Never Loses a Picture" is the name of the new booklet describing the Robot Camera. It explains how to get those rare unanticipated shots, and tells why Robot negatives are so sharp that they may be enlarged many diameters without loss of detail. It is distributed by the Intercontinental Marketing Corp., 10 East 40th St., New York, N. Y.

The new Superflash lamp, professional size No. 3 has about three times the illumination of Superflash No. 2, but yet it is less than half the size of the ordinary type bulb. Superflash No. 3 is recommended for distance and large area shots, high speed action, and for use with focal plain shutter cameras.

For amateur photographers a new "baby" Superflash lamp will soon be announced.

New 15-exposure lengths of darkroom-loading 35 mm. film has been announced by Afga-Ansco Corp. The film is sealed in aluminum containers and provided with tabs for easy loading. The 15-exposure lengths are available in Superpan, Finopan, Infra-red, and also the new Ultra-Speed Pan.

The Fourth International Leica Exhibit will be on display from January 8th to 23rd in the International Building, Rockefeller Center, New York City. It will feature color reproduction. After the exhibit closes in New York it will be sent on tour to the major cities of the United States. Further information may be secured of E. Leitz, Inc., 730 5th Ave., New York City.



**Bonehead Plays***(Continued from Page 20)*

in the face! In loading, the tab of safety-cover had folded inside the pack holder. This brought to 100% the film I had wasted, 24 exposures without a picture. I claim this as a record for bone-headedness! Later I saved some tabs from other packs and pasted these on the margins where they had been torn off. Then in the dark-room, I reassembled the film pack. It gave me the satisfaction of saving the film, but I never again had a chance for rodeo pictures."

One genius put his Rolleicord on a tripod for some table-top shots using two photofloods. When developed, pictures had huge shadows across them and he saw that after spending hours carefully composing each picture, he had stepped in front of one of the lights while holding the shutter open for each of the time exposures.

On the recent return of Justice Black from Europe, he was met at quarantine

by about every news photographer in New York. One of these found—after he got on the boat, that he had no lense—it was at home in his enlarger! A news photographer who returns from an assignment without pictures would expect to get fired. He bought a \$4 camera and a roll of film in the ship's store. With this camera he shot the Justice, no one but the newsmen knowing the difference!

No resume of bonehead stunts would be complete without mention of the fellow who left his lense open or who took a series of 1-second time exposures by closing the shutter for a second each time and leaving it open the rest of the time. Later, he learned to look into the lense before loading and also to distinguish between the sound of a closing and an opening shutter.

We learn by mistakes and photographers probably make more—and learn more—from their mistakes than anyone else.



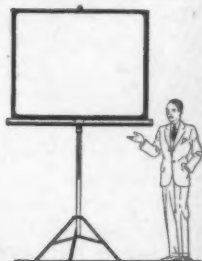
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**SCREENS!**



The Challenger is adjustable in height. For showings to large groups it can be raised as illustrated here.

This Christmas, thrill your movie-maker and candid camera friends with the essential accessory everyone needs for full enjoyment of projected pictures—Da-Lite Glass-Beaded Screens! Da-Lite Screens have been "top-quality" for more than a quarter of a century. They reflect the maximum of light and bring out details sharply, without sparkling or glare. The surface is covered by Da-Lite's new, improved process, with millions of tiny glass beads—guaranteed not to shatter off. Ask for Da-Lite glass-beaded Screens at the nearest photographic dealer today! Styles and sizes for all requirements, from \$2.50 up.

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### Pictorial Artistry

(Continued from Page 11)

pyramidal fashion, topped off by the roof of the well. The youthfulness of the girls furnish a pleasant contrast to the aged setting.

"Adoration" was made in the valley of a typical Tyrolean village. "It is vesper time and the two ladies in their holiday attire have come from afar to worship. The highway leads upward, and, from this elevated position near the curve of the road, one cannot help but admire in reverence, the grandeur of nature."

It is an excellent example of the "steelyard" form of composition, balance being achieved between unequal tones weighed against each other.

"Motif: the ladies versus the church. Position and attitude convey their thoughts, which must lead one's eyes to the church, thereby bringing about unison. The lines down the sloping hills lead into the center of the panorama and the mountain in the distance blocks the exit and forces one's mind back to the motif.

"The women had to be posed, as it would be impossible to photograph them without arousing their curiosity and they would be looking toward the camera. Separation of subject matter was brought about by raising the tone of the meadows behind the figures to a higher key. This was done on ground glass with chalk work. Over-emphasis of other light areas in the picture was subdued by local reduction in the negative. The original clouds were mushy and looked unreal, so they had to be substituted."

Exposure was 1/25th second, in the hand, at f/11, using medium yellow filter.

The above descriptions from Mr. Fassbender's book "Pictorial Artistry" may indicate why this artist is so well-known for the excellence of the work which he handles with the patience and the genius of an old master of the classical school. It takes work and plenty of it to become a renowned pictorialist, master and teacher of the higher techniques in photography.

### Build It Yourself

(Continued from Page 39)

off the small end of a tin of aluminum funnel, is fastened inside the tube at the correct height to support the nozzle and to help spread the column of warm air. If a screen of copper net or gauze is fastened across the wide end of the funnel, the air will be further diffused, and the film protected from contact with the heater element.

A strip of broadcloth draped around the tube over the holes, will act as a dust filter. A cardboard top should cover the tube when not in use.

Film placed in any type of drier that applies heat should first be hardened during the development process, and then carefully wiped, after washing, with a damp chamois or viscose sponge. One of the best hardeners may be made by dissolving 1/3 ounce sodium bisulphite in 18 ounces of water. Put the film in this solution immediately after development, and before fixing, leaving it there three or four minutes. Film so hardened becomes practically scratchproof.

### Christmas Shopping List

(Continued from Page 5)

- Central Camera, 230 S. Wabash St., Chicago, Ill.
- Fotoshop, 136 W. 32nd St., N.Y.C.
- Wells Smith, 71 E. Adams St., Chicago, Ill.
- Klein & Goodman, 18 S. 10th St., Philadelphia, Pa.
- Abe Cohen's Exchange, 120 Fulton St., New York, N. Y.
- Mogull Bros., Inc., 1944 Boston Rd., New York, N. Y.
- N. Y. Camera Exchange, 109 Fulton St., New York, N. Y.

• The Gevaret Company of America, 423 West 55th Street, New York City, is offering for the Holiday season a package of six rolls of Panchromosa G-27 size for \$1.80; also six rolls of the G-20 for \$2.10. MINICAM suggests you make up a special book of pictures to record your 1937 Christmas week.



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### OUTFIT "B" . . . A \$3.95 VALUE—

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### OUTFIT "C" . . . A \$2.65 VALUE—

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## Filming the Inside Cover



Above — "Sure I believe in Santa Claus."



To Right — "There's a camera I wouldn't mind seeing on my Christmas tree."

To Right — "Now let's put some light on the background."



Right—After posing three times for twelve different poses, the model relaxed while lights were rearranged.

### THE FRONT COVER

After reading the article in this issue on photographing children and the one about snow scenes, the editor of MINICAM thought it would be a good idea to put the two articles into practice at one time. It was no trouble at all to dig up a sled and a couple of handsome kids who weren't averse to posing. But getting the snow was another matter. The exposure, indoors, was  $f4.5$  at  $1/10$ th second



THIS issue's cover, by Robert Weitzen, is an example of the possibilities open to 35 mm film users. The picture was taken with a Rolleiflex fitted with a cine film adapter, and loaded with Kodachrome film.

The only real problem attached to the job was getting a live Christmas tree in October. This was finally done by raiding a department store's display department and bribing the manager; honeyed words having failed. It was necessary to use a great deal of light, approximately 8,000 watts being concentrated on the figure and tree. Some putty was smeared on some of

the brighter ornaments. A reading was very carefully taken with a Weston meter, and three different exposures were made on each pose photographed. One exposure was half normal time, one normal, and the third twice normal time. This is a good practice when using a medium such as Kodachrome that should have exact exposure, particularly with artificial light.

The lights were placed for general over all illumination without shadows. The exposure for the photograph selected and reproduced on the cover was  $1/50$ th second at  $f5.6$ .



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10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100

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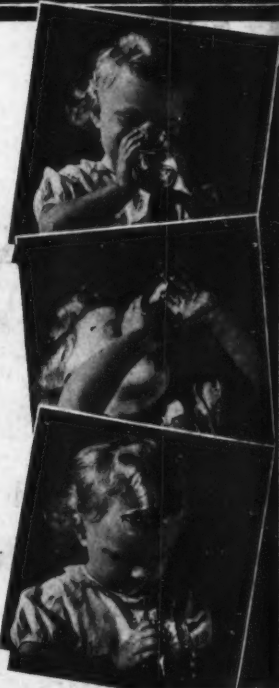
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